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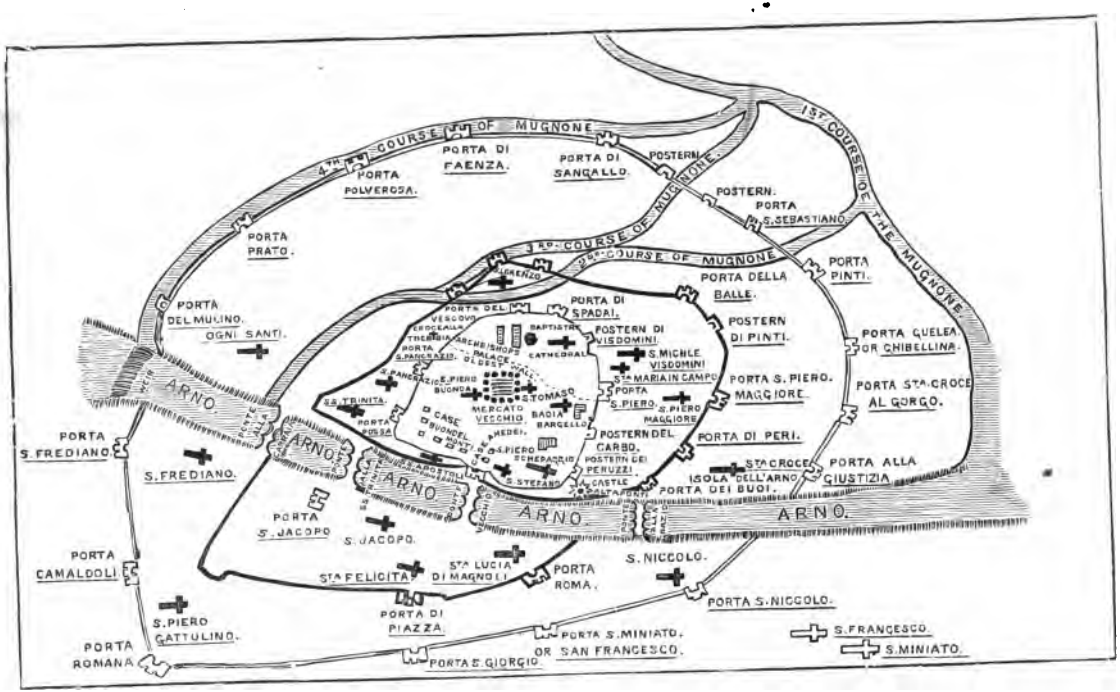

Walls of Florence.

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WALKS IN FLORENCE

CHURCHES, STREETS and PALACES

BY

SUSAN AND JOANNA HORNER

WITH ILLUSTRATIONS

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PREFACE.

THE traveller arriving from the north on a fine evening of spring or autumn, cannot fail to be struck with the cheerfulness as well as beauty of Florence and the surrounding scenery. Villas and farm-houses, scattered in every direction over hill and valley, increase in number and proximity as they approach a centre, until the buildings appear gradually to cluster around the cupola of the Cathedral. As the sun sinks behind the distant mountains—whose purple outline is sharply defined against a sky of gorgeous colour—the spires, towers, and lofty palaces, with the river which divides the city in two, are bathed in a ruddy glow, gradually melting into cooler tints, until all vanishes in the sudden darkness which follows sunset in Italy. As the moon rises, every object becomes again distinctly visible, and town and country seem to repose in peaceful slumber, only broken in the springtime by the song

of the nightingale, the gentle cry of the little owl which inhabits the gardens around, and the loud and continuous chirrup of the mole-cricket, whilst myriads of fireflies flash among the ilex and olives, the vines and young corn.

Whilst every visitor to Florence speaks in raptures of her beauty, few remain long enough to become really acquainted with her Art-treasures, her historical reminiscences, or the character of her people. It is in the churches, palaces, and streets of Florence, within the compass of daily walks, that we must search for the true history of her citizens. Simple, courteous, yet reserved, humorous and fond of ease, yet proud of traditional industry and freedom, but still more proud of the traditional greatness of his city, the Florentine retains many of the virtues, with some of the defects of his Republican forefathers.

In the following pages we hope to awaken a more lively interest in these buildings and their contents, as well as in the men who, under a free government and plebeian rulers, not only counted among their fellow-citizens some of the most eminent poets, philosophers, and artists the world has ever known, but no less eminent patriots, legislators, and reformers in morals and religion. A people who have produced such fruits, need but higher moral and intellectual culture to yield a still more abundant harvest.

We cannot close these few introductory remarks without

expressing our gratitude for the ready sympathy, liberality, and courtesy which met us wherever we explained the object of our research, and which assisted us to see and examine all that we describe. Among those to whom we are principally indebted for valuable assistance are: the late Commendatore Simone Peruzzi; the Cavaliere Giorgio Campani; the Commendatore Aurelio Gotti, Director of the Galleries; the Cavaliere Gaetano Milanesi, author of the Notes to the new edition of Vasari; Signor Cavalcaselle, Inspector of the National Museums; Signor Rondoni, Inspector of the Museum of San Marco; Signor Gamurrini, Conservator of the Etruscan Museum at Rome; the late Commendatore Françesco Bonaini, Director of the National Archives; the Librarians, the late Count Luigi Passerini, the Cavaliere Ferrucci, Signor Sacconi, and Signor Pietro Fanfani; Professor Filippo Parlatore, Director of the Natural History Museum; Professors Ancona and Giglioli; the late Marchese Gino Capponi; the Marchese Carlo Strozzi, and others, who have either given us admission to their private galleries and libraries, or obtained for us free access to collections or places of interest not usually exhibited to the public.

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WALKS IN FLORENCE.

INTRODUCTORY CHAPTER.

PART I.

History.

THE Etruscan ancestors of the Florentines are generally supposed to have migrated from Asia, since their kings boasted of their descent from Sandon, the Babylonian Hercules. When and how these ancestors settled in Italy is unknown; but a colony from Southern Lydia, in Asia Minor, appears to have introduced Greek art and culture, which was readily accepted by a race who possessed an Oriental taste for ornament. The effeminate luxury of their lives did not prevent their being valiant in arms, and both in the field and behind their massive stone walls they stoutly defended themselves against later intruders. Hercules, with the bow and the metal mace of the Assyrians, in place of the club, has been found on an Etruscan gem; his lion is still the emblem of Florence, and the demigod, until late times, continued to be the hero of the

"popolo maligno
Che discese da Fiesole ab antiquo."

Roman origin, and Florentia shortly presented a miniature copy of the mother city, with her Field of Mars, her Forum, Temple of Mars, Baths, Theatre, and Amphitheatre; there was even an aqueduct to convey drinking water from a distance of seven miles, for it appears that the waters of the Arno and the Mugnone were always insufficient for the supply of the city, and the springs were few and unwholesome. Both Tully and Sallust speak in terms of praise of the new colonists, but add that, owing to the superfluity of their wealth, they were so lavish in their expenditure in the magnificence of their buildings, and in their solemn feasts, that, to use the words of the historian, "Sulla must have returned to life to enable them to redeem their debts." Dissensions among themselves followed, and they were ready on the first occasion to vent their discontent by taking up arms against Rome. When Catiline therefore retreated to the mountains above Pistoia, a strong auxiliary force met him from Florence, and this remnant of Sulla's troops fought beside the conspirator in his last battle, and perished with him B.C. 62.*

Florentia early obtained the rank and privileges of a municipium, and Tacitus mentions that in the reign of Tiberius, an ambassador from the city appeared at Rome on a singular occasion. A question had arisen regarding the necessity of diverting some of the tributary streams of the Tiber into other channels to prevent the frequent inundations of that river, and the Florentines sent their ambassadors to remonstrate against the proposal of turning

* Catiline's general was long encamped near Fiesole. See Cicero, Speech i., and Sallust.

the Chiano from the Tiber into the Arno, which would have overwhelmed Florence.

In the reign of Nero, A.D. 56, Frontinus and Paulinus, two recent converts to Christianity, arrived in Florence to introduce the new religion. A persecution followed, which was suspended under Titus and Vespasian, but renewed under Decius in the third century, when Florence contributed to the list of martyrs. The first recognised bishop was Felice, about A.D. 313. The existence of a bishop implies a cathedral, and such was probably the church of San Salvador, on whose site was afterwards erected Sta. Reparata, when the present Baptistery became *pro tempore* the cathedral. A few years later Sta. Reparata obtained this dignity, which she continued to hold, until demolished to make room for the beautiful edifice of Sta. Maria del Fiore. The reason why the Florentines adopted Sta. Reparata for their patron saint is found in a legend connected with their favourite bishop, St. Zanobius. Early in the fifth century, Zanobius—a historical as well as legendary character—was chosen Bishop of Florence, and consecrated in the old church of San Lorenzo by Ambrose, Archbishop of Milan and one of the Fathers of the Church. Various miracles have been attributed to Zanobius, but his memory is especially held sacred for the aid he is said to have rendered, in the preservation of Florence from a horde of barbarians. In the year of our Lord 405, Italy was invaded by a leader called Radagasius, at the head of a host of Suavians, Burgundians, Vandals, and Goths, who, after destroying many cities, entrenched themselves amidst the heights of Fiesole and threatened Florence. In this extremity the prayers of the good Bishop Zanobius were heard, and, to the relief of the inhabitants, the sudden

arrival of the Roman general Stilicho compelled the enemy to issue prematurely from their fastnesses, when they were repulsed with great slaughter, and the remnant were sold for slaves. The battle is said to have been fought on the 8th of October, the day of Sta. Reparata, who at the tender age of twelve had undergone martyrdom in Cappadocia, during the persecution of Decius, from which Florence had also so severely suffered. The youthful saint is supposed to have appeared in the midst of the battle, with a blood-red banner bearing the device of the lily in her hand. In commemoration of this victory, the church was built and dedicated to Sta. Reparata. Zanobius, who was afterwards canonized, died on the 25th of May, A.D. 417, on which day annually the house he is supposed to have inhabited in Via Por San Maria, near the Ponte Vecchio, is decorated with flowers. The Florentines, in spite of Dante, do not forget their benefactors any more than he could forget the *bello Ovile*, "beautiful Sheepfold," as he called his beloved Florence.

Though Florence was often distracted by factions, her history, compared with that of cotemporary states, excepting perhaps Venice and Genoa, was one of advanced civilisation. The dissensions within the city arose from private sources of quarrel among the nobles, who summoned their peasantry from the country to their aid. These nobles were principally the descendants of German barons or marquises who had assisted the German emperors at various times in the conquest or subjugation of Italy. They held their lands in fief, acknowledging the emperor as their liege lord, and exercising an independent jurisdiction on their estates. The ancient Italian municipalities waged a continual war-

fare with these petty foreign tyrants, in defence of their rights and liberties; and they were supported by the Church, whose power increased when men of superior ability and resolution occupied the pontifical throne. Countess Matilda, the ruler of Tuscany, though herself a noble, and descended from German nobles, espoused the cause of the Church against the Emperor with religious enthusiasm. She was warmly supported by the Florentines, and she obliged some of the nobles, who possessed territory in the vicinity of Florence, to yield their lands to the canons of Sta. Reparata, and to the monks of Vallombrosa. The Lombards had already set a good example to the rest of Italy by taking advantage of the disputes between rival sovereigns, to establish free institutions, such as a council to control their lords paramount, and a senate and parliament of the people. As the Florentine municipality increased in wealth and power, they attacked and destroyed the castles of the feudal nobles in Tuscany, and obliged their former oppressors to reside in Florence, where they intermarried with the families of the citizens. The nobles had not, however, abandoned their pride with their possessions, and the infection spread in the city, which became a scene of warlike clans rather than the abode of peaceful merchants. Good sense, and increasing power derived from higher education and commercial wealth, enabled the citizens to establish order and to subdue, if not wholly to destroy, a barbarous aristocracy. But the growth of riches among themselves, accompanied with greater luxury and its attendant vices, prepared the way for the entire destruction of civic liberty. The struggles between noble and plebeian, Guelph and Ghibelline, Bianchi and Neri,

ended with the ascendancy of unscrupulous ambition combined with subtlety, in the person of Cosimo de' Medici, and of his descendants for four generations.

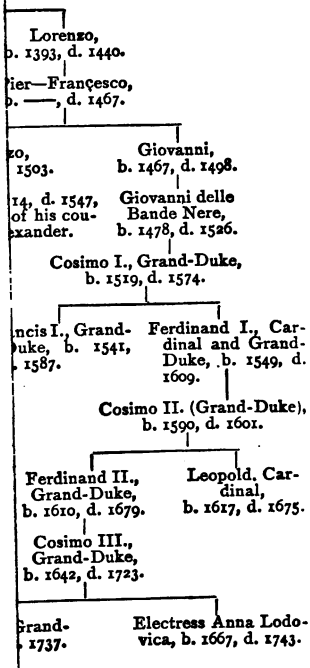
The most brilliant period of Florentine history dates from the beginning of the twelfth century to the year 1530, when the city fell into the hands of the younger branch of the Medici family, who destroyed the Commonwealth to establish a tyranny; and, though after the extinction of the Medicean Grand-Dukes, the Government assumed a milder form in the hands of the Austro-Lorraine dynasty, despotic rule did not entirely cease until the expulsion of Leopold II. in 1860.

Many barbarous acts of cruelty were perpetrated by the Florentines in the halcyon days of their Republic, both towards citizens who happened to belong to a vanquished minority, and towards captives taken in war, especially if natives of a rival city; but the Florentines were nevertheless great in patriotic virtue, and capable of noble devotion and heroic self-sacrifice for the sake of Florence. Names as great and even greater than that of Medici, such as Capponi, Ridolfi, Strozzi, Albizzi, are still preserved, not only in history but in their descendants, who inhabit the palaces of their ancestors, and thus keep alive the memory of those of whom Dante wrote:

"Con queste genti, e con altre con esse
Vid' io Fiorenza in si fatto riposo
Che non avea cagione onde piangesse;
Con queste genti vid' io glorioso
E giusto il popol suo tanto che il giglio
Non era ad asta mai posto a ritroso
Nè per division fatto vermiglio."

Paradiso, xvi. 148—154.

(*Medici*).



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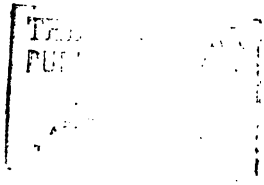

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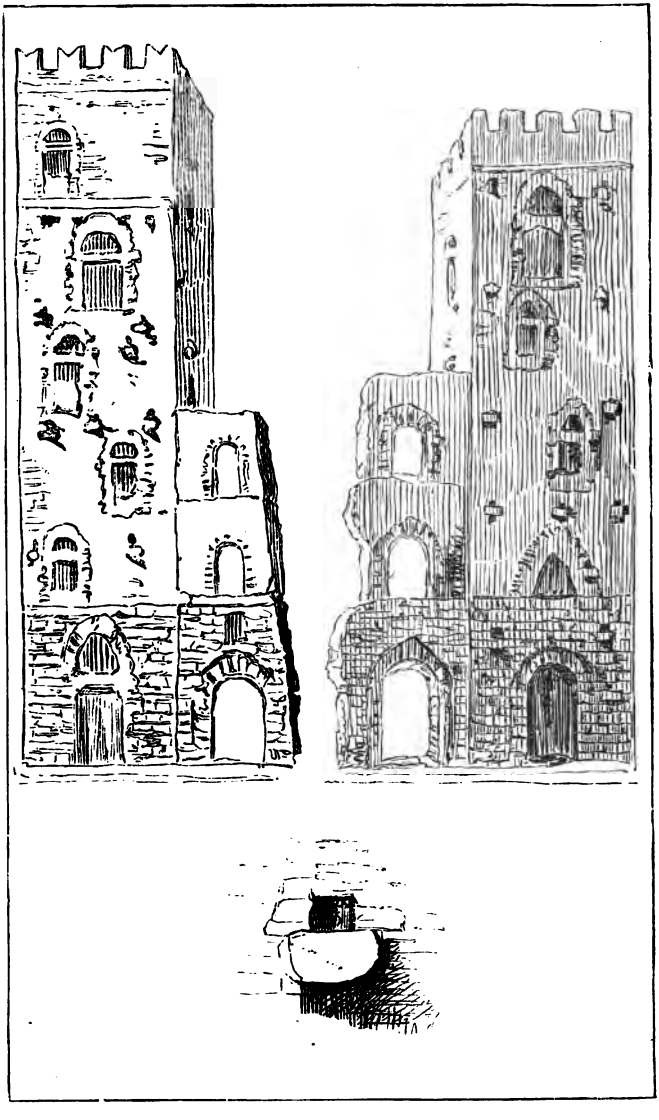

Ghibelline and Guelphic Towers and Bracket. p. 9.

"With all these families, and others with them,
Florence beheld I in so great repose,
That no occasion had she whence to weep;
With all these families beheld so just
And glorious her people, that the lily
Never upon the spear was placed reversed,
Nor by division was vermilion made."

Longfellow's Translation.

PART II.

Topography.

Florence, nestling at the foot of low hills, is bounded and sheltered to the north and east by mountains with their projecting spurs, whilst westward stretches a wide valley as far as Signa, where a narrow gorge connects this part of the country with that around Pisa. At Signa the Lybian Hercules is said to have drained the Golfolina or gulph, which has still the character of a lake or marsh, and to have removed a rock which impeded the course of the Arno. This labour seems, however, to have been imperfectly performed, since, when Hannibal passed that way, B.C. 409, the land was still a morass. Hercules, nevertheless, continued in favour, though Mars was considered the tutelar god of Florence.

To the north of the city lies Monte Morello, a bold heath-capped mountain which was formerly overgrown with mulberry-trees; to the east is the range of Fiesolan Hills, and in the extreme distance rises the loftier height of Monte Senario, distinguished from various points round Florence

by the monastery of the "Servi di Maria," whose white walls, on the summit, are more distinctly visible from their contrast with the dark woods around. Farther eastward, the noble line of hills above Vallombrosa divides the valley of the Arno from the fertile district of the Casentino and the lofty mountain of Falterone, whence the Arno and the Tiber have their source. South of Florence are lower ranges of hills, comprising those of San Miniato, San Giorgio, and Bellosguardo; beyond which, range after range of the Apennines divide Florence and Rome.

On a hill west of Fiesole may be observed a white tower, which appears to stand sentinel at the passage of the Mugnone through the narrow defile between Monte Morello and the Etruscan city. This insignificant little building has an interest attached to it, because mentioned by Dante as the Uccellatojo or Bird Tower, marking a plantation in which is set a snare for birds. In some well-known lines of the "Paradiso," the poet compares this height to Montemalo or Monte Mario near Rome. As the Eternal City is first descried on the Viterbo road from Monte Mario, so Florence is discovered from the Uccellatojo by the traveller approaching along the old road from Bologna; and as Florence had vied with Rome in the days of her prosperity, so Dante predicts she should surpass her in the depth of her fall—

"Fiorenza dentro della cerchia antica
Ond' ella toglie ancora e Terza e Nona*
Si stava in pace sobria e pudica.

* Tierce or None—Tierce (Terza) is the first division of the Canonical Day—six to nine; Nones (None) the third, from twelve to three in the afternoon. The bells of the Badia rang these hours, and they measured the day.—See *Longfellow's Dante.*

Non avea catenella non corona,
Non donne contigiate, non cintura,
Che fosse a veder più che la persona.
* * * * *
Non era vinto ancora Montemalo,
Dal vostro Uccellatojo, che com' è vinto
Nel montar su, così sarà nel calo."*
Paradiso, xv. 95—111.

The river Mugnone, which has at various times diverged from its original channel, after leaving the defile between the Uccellatojo and Fiesole, took once an easterly direction, and joined the Arno below, where is now the monastery of the Salvi; the course of the river was afterwards turned by the present Porta Pinti, and it flowed westward, below the SS. Annunziata, crossing the Piazza di San Marco, from whence it passed along the Via Cavour, and fell into the Arno below the Ponte alla Carraia. Later, the river was made again to diverge, leaving the church of San Lorenzo on the left bank: since which time its channel has been turned still farther west.

Florence, at a very early period, was divided into quarters; San Piero Maggiore to the east; San Pancrazio to the west; Santa Maria sopr' Arno to the south, and to the

---

* "Florence, within her ancient boundary,
From which she taketh still her Tierce and Nones,
Abode in quiet, temperate, and chaste.
No golden chain she had, nor coronal,
Nor ladies shod with sandal shoon, nor girdle
That caught the eye more than the person did.
* * * * *
Nor yet surpassed had Montemalo been
By your Uccellatojo, which surpassed
Shall in its downfall be, as in its rise."
Longfellow's Translation.

north the Cathedral, which lay just beyond the oldest circuit of walls, of which the sole record is a slab inserted into a house in the Via Calzaioli. All beyond the second circuit of walls, which included the Cathedral, was called the Borgo or Borough. In the twelfth century the division of quarters, *quartieri*, was changed for *sestieri*—the Oltr' Arno, or district lying on the other side of the Arno; San Piero Scheraggio, where is now the Uffizi; the Borgo dei SS. Apostoli; San Pancrazio; the Porta del Duomo; and San Piero Maggiore. After the expulsion of a celebrated tyrant, the Duke of Athens, in the fourteenth century, the city was again divided into quarters, which bore the names of Santo Spirito, including all south of the river; San Giovanni; Santa Maria Novella; and Sta. Croce. Finally, the city was divided in three districts—Terzieri; viz., Santo Spirito, Santa Maria Novella, and Sta. Croce.

The *Cerchia Antica*, or first historical circuit, has the date A.D. 785; Charlemagne built these walls in compliance with the wishes of the inhabitants, to replace those destroyed by barbarian invaders. A few feet higher up the river than the Uffizi, once stood the Castle of Altafronte. From this point the walls skirted the present Piazza del Grano and the Piazza di San Firenze behind the Palazzo Vecchio. At the end of the Borgo de' Greci was the Postern Gate, called De' Peruzzi, after the family of Peruzzi, supposed by some to have derived their name from the Church of San Piero Scheraggio, which in those early days was the largest in the city. From the Postern de' Peruzzi, the wall continued to the Postern del Garbo near the Badia, or ancient Abbey of Florence. This gate stood where is now the Canto or corner of the Pazzi. Beyond the walls lay the Borgo di San Piero,

where stood the Church of San Piero Maggiore, of which nothing now remains but a single arch. The family of Portinara, who are by some supposed to have derived their name from this Porta, conferred distinction on the quarter, since opposite the gate lived Folco Portinara, who founded the Hospital of Sta. Maria Nuova, and who is still better known to posterity as the father of Beatrice, who inspired Dante with his divine poem.

From the Porta San Piero the wall lay in a northerly direction, passing the little church of Santa Maria in Campo (St. Mary in the Fields), which belonged to the diocese of Fiesole, and to which an image of the Virgin, held in high estimation by the Fiesolans, had been carried from the cathedral of that city. The site of this church has an additional interest, because supposed to be that of the Campus Martius (Field of Mars) of the Roman settlers. Where the Via de' Servi joins the Piazza del Duomo, or Cathedral Close, a small gate or postern was called the Porta de' Visdomini, from a powerful family, who, after the destruction of a church of San Michele, to make room for the Cathedral, built another San Michele beyond the walls, still existing in the Via de' Servi, and placed their own arms, with an inscription commemorating this pious act, over the adjoining gate. The Visdomini owed something to the church, since they enjoyed the peculiar privilege, during a vacancy in the see of Florence, of administering the revenue usually assigned for the bishop's table, and, when the appointment had taken place, installing him on his throne. In recognition of these rights, a portion of the victuals from the episcopal table was borne with great ceremony on solemn feast-days to the house of the head of this family. Dante

thus celebrates the privilege enjoyed by the Visdomini:—

"Così faceari li padri di coloro
Che sempre che la vostra chiesa vaca
Si fanno grassi, stando al concistoro."*

Paradiso, xvi.

The last of the direct line of the descendants from the Visdomini died in 1730, and several noble Florentine families claim them for their ancestors.

From the Postern of the Visdomini, the wall was carried along the northern side of the Piazza del Duomo to the entrance of the Via de' Martelli, now Via Cavour, where another postern was called the Spadai, after the sword-makers who inhabited that street. At the corner known as the Canto della Paglia, between the archbishop's palace and a palace erected by Arnolfo di Cambio, stood the Porta del Vescovo, or del Duomo. Passing the church of Santa Maria Nuova, the Piazza of San Gaetano, and the Palazzo Corsi, the Porta San Pancrazio stood near the old church of that name. San Pancrazio and the SS. Trinità were left outside the walls, but nearly facing this last church, and joining the houses of the Buondelmonti, was the Porta Rossa—Red Gate. Parallel with the Arno, by the Via de' Terme, where were the Thermæ or Roman Baths, and leaving the church of the SS. Apostoli on the right, the wall reached the Ponte Vecchio, the only bridge then existing in Florence. Near this lived the Amidei, the rivals of the Buondelmonti; and

* "So likewise did the ancestors of those
Who evermore when vacant is your church
Fatten by staying in consistory."

Longfellow's Translation.

here stood the Porta San Maria or Porta Regina, the Gate of the Queen of Heaven. Close by was the church of San Maria, beneath an arch of which was suspended the great bell of the Caroccio, or War Chariot of Florence. The wall was carried on by the Via Lambertesca and Via Castellani to the Castle of Altafronte.

This wall was sufficient for the protection of Florence until 1077, when the Emperor Henry IV. made a descent upon Italy. Three years previously, the monk Hildebrand, Gregory VII., had been chosen Pope; and, impatient of the church patronage exercised by the German emperors, he had convened a council to devise means by which to oppose their interference in matters ecclesiastical. In a Diet convoked at Worms, the emperor declared Gregory's election null and void, and he forthwith crossed the Alps to wage war with the refractory pontiff. As the cause of Gregory was espoused by the celebrated Countess Matilda, daughter of Duke Boniface, of Tuscany, the Florentines dreaded a siege by the Imperialist army, and commenced a second circuit of walls to afford greater security to their city.

Near San Piero Maggiore, which was now included within the walls, a postern gate was opened, called the Porta Pinti; thence, diverging in a northerly direction, the wall was carried towards San Michele de' Visdomini, just beyond the gate of that name. The corresponding gate was called the Porta delle Balle, from the bales of wool which here entered the city. Where the Via de' Ginori joins the Piazza di San Lorenzo stood the Porta di Borgo San Lorenzo; and, passing the Canto de' Nelli by the Piazza Madonna, behind the Church of San Lorenzo, a

small postern opened on the Campo Corbellini, and was called the Porta di Mugnone. The fosse, or ditch, beyond the wall has given its name to the street in this quarter, Via de' Fossi, as well as to others at the opposite extremity of the town.

From the Porta di Mugnone the wall turned at an angle, and proceeded in nearly a straight line to the Arno, between which and the Porta was the Postern della Bacchiera, named after a family, the Bacchiera della Tosa, allied by marriage with the Visdomini. The wall included the site of the Croce al Trebbio, and followed the whole length of the Via del Moro. From the present Ponte alla Carraia it skirted the Arno as far as the Porta di San Maria; passing the Castle of Altafronte it reached the Palazzo Alberti near the Ponte alle Grazie, where stood the Porta de' Buoi, or the Gate of Oxen, the entrance to the old cattle-market; it now turned at an obtuse angle, and was carried outside the Church of San Jacopo tra Fossi to the Piazza di Santa Croce, then called the Isola dell' Arno, from the course of the Arno and Mugnone at one time forming an island here. At the corner of the Via de' Cerchi may still be seen the remains of the old hinge on which once turned the postern gate, Porta delle Pere, alluded to by Dante :—

"Io dirò cosa incredibile e vera :
Nel' picciol cerchio s'entrava per porta
Che si nomava da quei della Pera." *

Paradiso, xvi.

* "I'll tell thee a thing incredible but true :
One entered the small circuit by a gate
Which from the della Pera took its name."
Longfellow's Translation.

In Dante's time it seemed incredible that only a few years earlier so little jealousy should have existed among Florentines, that a gate of their city could be called after a private family. This postern communicated with the Porta de' Peruzzi in the old wall behind the Palazzo Vecchio, and houses belonging to this family are still situated in the district lying between the two. The wall was continued thence to the Porta San Piero.

The city south of the Arno appears to have consisted of scattered dwellings, interspersed with gardens, which gradually became three regular streets; two of which lay along the river above and below the Ponte Vecchio, and the third led directly from the Arno towards the south.* These had gates at either end, but no external wall, the houses themselves forming a rampart against any attack from without. The street above the bridge was first called Borgo Pidigliano, and was inhabited by the lowest of the populace until taken possession of by the Bardi, whose palaces vied with those of the wealthiest families in Florence. The gate at the eastern extremity stood near the present Church of Santa Lucia de' Magnoli, and was called the Porta a Roma, because it was the road to Rome by the cities of Figline and Arezzo. A second suburb parallel with the river, the Borgo San Jacopo, had a gate of the same name near the Ponte SS. Trinità, on the site of the Palazzo Frescobaldi. The third suburb, leading directly from the river, was called the Borgo di Piazza Santa Felicità, and the gate, the Porta a Piazza. When the second circuit of walls was built, it was thought expedient

* See Napier's "Florentine History."

to carry them likewise south of the Arno, and they appeared to have been conducted from the Porta a Roma across the heights of San Giorgio behind the Boboli Gardens, and back to the Via de' Serragli, till they met the river at the Ponte alla Carraia.

The rapid increase of the population induced the Florentine municipality in 1284 to build a third circuit of walls, embracing a wider circumference, for the protection of the citizens, and Arnolfo di Cambio was the architect chosen for the work. He erected a lofty tower, about a hundred and twenty feet high, behind Sta. Croce, and thence he carried the wall to the Porta alla Giustizia, through which prisoners were led to execution. The next gate was that of Sta. Croce del Gorgo, from a whirlpool which had been caused by the meeting of the Arno and Mugnone, when the course of both rivers lay in this direction, and which had been commemorated by a cross. The Porta Guelfa followed; but the name of this gate was afterwards changed to Porta Ghibellina. Farther on was the Porta Pinti, bearing the same name as that of the corresponding gate in the second circuit of walls. At the farther extremity of the Via San Sebastiano was once a gate for the convenience of people coming from Fiesole or Majano to visit the church of the SS. Annunziata. Two small posterns between the Porta San Sebastiano and the Porta San Gallo afforded means of exit during the siege of 1529, when a bastion was placed before the Porta San Gallo. There were two gates on the site of the present Fortezza del Basso. First in order was the Porta a Faenza—a name derived from the native city of one Ugoletto Cascianemici, whose wife Umiltà, in 1281, established a convent of Vallombrosian nuns near this spot;

she employed Niccola Pisano as her architect, and dedicated the sacred foundation to St. John the Evangelist. Umiltà was canonized for her pious act; and she has been further immortalised by the painter Buffalmacco in a picture now in the Florentine Academy. The second gate, on the site of the Fortezza del Basso, was appropriately called the Porta Polverosa—Dusty Gate.

The Porta al Prato, which follows, stood near a spacious meadow, on which a portion of the suburbs leading to the church of Ogni Santi was afterwards built. The postern of the Mulino or Mill, near the present weir, and another smaller postern which was opened during the siege of 1529, brought the wall down to the Arno. Crossing the river, it was continued on the other side, enclosing a wide extent of land to the south. The first gate was the Porta Frediano, also called Verzaia, from the verdant fields and gardens in the midst of which it was erected. It was by this gate that the French king, Charles VIII., entered Florence in November, 1494. The next gate was the Porta Camaldoli, called after a monastery of Camaldolese friars dedicated to San Salvadore in this neighbourhood.* The gate of San Piero Gattolino, now the Porta Romana, is still one of the principal entrances to the city, and near it was formerly another gate, used during the siege of 1529. The walls were carried over the crest of the hill from the Porta

* The Order of the Camaldoli was a branch of the Benedictines, founded by San Romualdo in 1077, with the idea of reforming the lives of the Benedictines. The parent monastery is situated in the Apennines in the Casentino, and the name Camaldoli was derived from the land on which it was built, Campo-Maldoli—Field of Maldoli. See "Legends of Monastic Orders," by Mrs. Jameson.

Romana to the Porta San Giorgio; following the abrupt descent, they reached the Porta San Miniato or San Francesco, called after the two monasteries on the height above. The Porta San Niccolo, the last gate south of the Arno, had its name from the church of San Niccolo in that district. The material for the last circuit of walls was obtained from the towers of the nobles, which by order of the Florentine municipality were reduced from their formidable height, and which had, until that time, been used by their owners as fortresses within the walls of the city.

One of the peculiarities which strikes every stranger visiting Florence is the remains of these towers, with holes and brackets occurring at intervals, the entire height of the building. For an explanation of their use, as well as for a description of the houses inhabited by the old Florentines, we must refer the reader to the work of Count Luigi Passerini, the first living authority on the antiquities of his native city.* "The dwellings of the Florentines were generally composed of a double wall of strong stone masonry, the interstices of which are filled by a cement of gravel and lime so firm that their destruction is rendered most difficult. Many of these buildings had towers attached to them, which were great objects of ambition to the dominant families, at a time when the municipal guard was inadequate for protection, and when the strong were striving to raise themselves on the ruins of the weak. These towers varied in height from sixty to a hundred and twenty braccia.† As

* See Notes by Count Luigi Passerini to the romance of "Marietta de' Ricci," by Agostino Ademollo.

† A braccia is nearly twenty-three inches.

they were first erected for strongholds during civil disturbances, they were kept well supplied with cross-bows and other implements for attack and defence. From loopholes placed at various intervals, assailants could be repulsed by arrows or stones. The towers were entered by a narrow doorway, and ascended by a very narrow staircase, probably in order to form a more effective barricade should the tower be forced. The battlements which crowned them indicated the party to which the owner adhered, being swallow-tailed if Ghibelline, square if Guelph. The projecting stones, which may be observed at some height from the doors of the towers, served to support a scaffolding of beams and planks, to which access was had by openings which may be traced, though now built up, and which at the time were kept closed by large shutters. From these scaffoldings, those within the towers could throw down missiles upon the enemy, and thus defend the doorway when besieged; at other times they were used on the occasion of any public festival, to collect the friends and relations of the family to witness processions. These wooden scaffoldings were called *Torrazzi*, probably the origin of the word *Terrazzi*, used for balconies." This is we may suppose the true explanation of the holes for the insertion of beams, the further ends of which rested in similar holes on an opposite tower, house, or even the lateral walls of a church.

To proceed in our quotation: "The dwellings of the Florentines were not supplied with any modern comforts. The stairs were wide, but rude in construction, without ornament, except trophies, and the weapons with which every family was provided, ready to arm their dependants and the slaves (serfs) brought up from the country during

civil commotions. The serfdom of the peasantry was only abolished in 1288 by a law which made it difficult for the barons to employ them against the citizens. An immense fire-place in one room served for the preparation of the frugal meals, and for the family gathering, in the long winter evenings. The whole furniture consisted in a rude table, a few stools, and a large chest, which the bride brought with her on her marriage, as her contribution to the household. The sole protection against the wind or the inclemency of the weather was shutters placed before the narrow windows, whilst a screen or curtain excluded the sun and summer heat. Florentine families continued to occupy the same house as long as it could contain them, and it was divided among the various branches for several generations until they became too numerous, when they endeavoured to procure the contiguous houses, that they might always remain near where their ancestors had dwelt, probably because the vicinity of their own people made it easier to unite in case of aggression."

CHRONOLOGY.

	A.D.
The first circuit of walls on record, built	785
The second circuit of walls	1078
The third circuit of walls	1250

CHAPTER I.

THE BAPTISTERY.

Exterior.

IN the Piazza del Duomo, at the corner of the Via Calzaioli, the first object that meets the traveller's eye is the lovely and unrivalled Campanile, or Bell Tower of Giotto, rich in sculpture and encrusted with many-coloured marbles, like an Oriental gem. Beyond this is the unfinished façade of the cathedral,* raised from the pavement by a wide flight of marble steps; on either side are palaces, including the residence of the archbishop, the Orphan Asylum of the Bigallo, and the office of the Misericordia; and to the left is San Giovanni, the Baptistery of Florence.

This ancient temple was included in the first circuit of walls, and is supposed to have been built by Theodolinda, daughter of Garibald, King of Bavaria, who married Autharis, King of the Lombards, in 589. After the conversion of her husband from Arianism to the Catholic faith, the queen founded the cathedral of Monza, and built other churches in Lombardy and Tuscany, which she dedicated

* A new façade has been commenced this year (1872).

to her favourite saint, St. John the Baptist.* The date of the Florentine Baptistery is, however, lost in uncertainty; and whilst attributed to Theodolinda, the Roman remains of which it is composed are said to have been brought hither, in the year 662, from a temple of Mars, which was situated half-way between Fiesole and the Arno, where a district is still known as Camerata, a corruption of Campus Martius; thus the stones of a temple consecrated to Mars, the tutelar god of Florence in Pagan times, may have helped to build the temple dedicated to St. John, the tutelar saint of Christian times. Another tradition relates that the marbles were brought from Fiesole in 1078, when the old Etruscan city was conquered and made subject to Florence. The Florentines employed as their leader one Strozzo Strozzi, a captain of free companies and astrologer. His body reposes beneath the pavement of the Baptistery, where the spot is marked by a slab with the signs of the Zodiac.

The octagonal form of San Giovanni makes it probable that it was from the beginning intended for a baptistery, although at one time the cathedral of the town. The earliest baptisteries were copied from the ancient thermæ, or baths, with a font in the centre, allowing room for the candidates for baptism, as well as for spectators, as the rite was only performed at Easter and Whitsuntide. The font, like the building, was octagonal, and, according to Lord

* For an account of this queen's romantic marriage, see Muratori, "Scriptores Ital.;" aus des "Paulus Diakonus Geschichte der Longobarden," iii buch, p. 66, übersetzt von Dr. Otto Abel; aus die "Geschicht-schreiber des Deutschen Vorzeit, in Deutsche Bearbeitung herausgegeben," von G. H. Pertz, J. Grimm, K. Lachmann, L. Ranke, K. Ritter.

Lindsay, was symbolical of our Saviour's resurrection: the material creation occupying six days, the Lord resting on the seventh, and the spiritual creation taking place on the eighth.*

Florence was peculiarly distinguished as the city of the Baptist, and Dante in the "Paradiso," when addressing his ancestor, Cacciaguida, who perished in the Crusade, in which he followed the Emperor Conrad III., entreats him to describe Florence as it was in his days:—

"Ditemi dell' ovil di San Giovanni."

"Tell me about the sheepfold of St. John."

Again, in the same canto, he alludes to the races annually run on St. John's day, the 24th June, starting from the statue of Mars near the Ponte Vecchio, and ending at the Baptistery:—

"Tutti color che 'a quel tempo eran ivi
Da portar arme tra Marte e Battista
Erano 'l quinto di quei che son vivi."
Par. xvi. 46. 9.

"All those who at that time were there between
Mars and the Baptist fit for bearing arms
Were a fifth part of those who now are living."
Longfellow's Translation.

The roof of the Baptistery was originally of wood; the cupola, which was afterwards added, and which can only now be discovered in the interior, is a feeble attempt at imitation of the Roman Pantheon; but at the time of its erection it was the largest built in that age, even exceeding San Vitale in Ravenna. A notice remains among the records of the Guild of Wool of the purchase of chains to strengthen the cupola of the Baptistery, which expedient was afterwards resorted to by Brunelleschi in his cupola

* See Lord Lindsay's "Christian Art," vol. i. p. 32.

for Santa Maria del Fiore. The slanting leaden roof was a later addition, and the lantern only dates from 1550.

About 1229, an architect called Lapi, from the Valteline, who was employed in the Franciscan Church at Assisi, was called to Florence to level the ground around San Giovanni, and replace the old brick pavement with stone. At that time the Baptistery stood at a higher elevation than afterwards, and at the base were steps.* Around the building were ranged Roman sarcophagi, which were used by Florentine families of distinction for interment, as well as for monuments, when the entire Piazza between the Cathedral and Baptistery constituted the cemetery of Florence. The soil had, however, gradually accumulated over the brick pavement until the steps outside were completely buried, and the sarcophagi which, after Jacopo had finished his work were left standing in the Piazza, were some time later conveyed into Santa Reparata, and finally distributed between the Uffizi and the Cortile of the Medici, afterwards Riccardi Palace. Whilst the sarcophagi were still standing in the Piazza, the incident occurred, or was supposed to have occurred, which furnished Bocaccio with his ninth tale, on the sixth day of his Decameron.

Guido Cavalcante, the friend of Dante, who is described by the chronicler Dino Compagni as "a young and noble knight, brave, courteous, and much addicted to solitude and study, happened to be walking along the Corso degli Adimari,"—now Via Calzaioli—"towards the Piazza of the

* Beneath the arcade of the Cortile of the Bargello are the arms of the Sestiere and Quartiere of the City. In the arms of the Quartiere of San Giovanni, as well as in those of the Duomo, the Baptistery is represented as it then appeared.

Baptistery, when he was accosted by Messer Betto Brunelleschi, and a number of fashionable idle youths of the city, who reproached him for his absence from their revels, and turned his supposed sceptical opinions into ridicule. Cavalcante courteously replied to their taunts, whilst assuring them they were at liberty to say what they pleased in this place, where they were at home; then leaping over one of the sarcophagi which stood in the way, he made his escape. By this answer he meant to imply—using an old Tuscan idiom—that they were like *acqua morta*, dead or stagnant water, to which it was usual to compare a worthless, idle life, and therefore being dead, they were at home among the tombs."* Guido Cavalcante's father was a speculative philosopher of the Aristotelian school, and his son was accused of atheism.

The stranger visiting Florence for the first time, and whose taste has been formed by the habitual sight of Gothic or Grecian style in architecture, requires to be accustomed to the peculiarities of Florentine art, before he can appreciate its true excellence. The Florentine artist of old could form but a very imperfect idea of the highest Greek art from the Roman sarcophagi and ancient buildings in Florence and Rome; and, endowed by nature with a lively fancy and strong inventive powers, he only adopted those principles which grafted most readily on his preconceived ideas. The result was simple forms, in which the want of light and shade were compensated for by abundance of sculpture, and by a variety of coloured marbles.

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* This story of Bocaccio is thus explained in a Florentine treatise on the game of *calcio* (foot-ball), published in 1688.

In 1293, Arnolfo di Cambio* was employed to remove the *macigni*, or flints, which originally cased the outer walls of the Baptistery, and to substitute a coating of the white and black—or rather dark-green—Prato marble, in a kind of mosaic, called by Villani *gheroni*, from an ancient Etruscan word signifying small pieces. On each side of the building is a small but beautifully proportioned Greek window admitting light to the ambulatory. The principal entrance to the west was closed in the thirteenth century, when the tribune and a cumbrous altar were added. Monstrous heads of lions with a human head under their claws, the most ancient form of the Marzocco or Florentine lion, project above the corners of this part of the building, and prove its antiquity.

The southern gates of bronze, the work of Andrea Pisano, were cast as early as 1330, though only transferred to their present position from the eastern front in 1439. Andrea was recommended by Giotto to the wool merchants, who were superintendents of the works of the Baptistery; the bronze casting and gilding was, however, the work of Venetians, and the rich and exquisitely moulded reliefs on the joints and lintels were added by Lorenzo Ghiberti at a later period. The subjects in the twenty compartments, into which the gates are divided, all relate to the life of John the Baptist.† The

* Arnolfo di Cambio, or Lapo, was the son of one Cambio of Colle, a city south of Florence, and the pupil of Lapo, an architect probably from the Valteline. Lapo introduced a German element in the style of Italian buildings. He built the Castle of the Counts Guidi at Poppi in the Casentino, and subsequently the Palazzo del Podestà or Bargello of Florence; also the Church of San Françesco at Assisi.—*See* VASARI, *latest edition, with notes by the Cavaliere Milanesi: Arnolfo di Lapo.*

† List of subjects on the Southern Gates, executed by Andrea Pisano:—1. The Angel announces the birth of the Baptist to Zacharias.

small figures represent Hope, Fortitude, Temperance, Charity, Humility, Justice, and Prudence. There is marvellous purity and simplicity in these compositions, and great sharpness and precision in the execution. When these gates were transported to the Baptistery, the Florentine signory honoured the ceremony with their presence, and were accompanied by the ambassadors from the rival princes for the throne of Naples, Charles of Anjou and Frederick of Aragon.

The gates towards the north were executed by Lorenzo Ghiberti about the year 1401. Although the eastern gates by the same artist are the most celebrated, the designs on these,—his first attempt at bronze casting,—are so excellent, and they are finished with so much delicacy, that they

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2. Zacharias struck dumb.
3. The visitation of Elizabeth to Mary.
4. Birth of John the Baptist.
5. Zacharias writes the name, John.
6. John departs for the Wilderness.
7. John preaches to the Pharisees.
8. John preaches to the people.
9. John baptizes in the Jordan.
10. Baptism of our Saviour.
11. John reproves Herod.
12. John led to prison.
13. John questioned by the Jews.
14. John announces the Advent of Christ.
15. The daughter of Herodias asks for John's head.
16. The beheadal of John.
17. Herod at supper receives the head of John.
18. The daughter of Herodias presents John's head to her mother.
19. The disciples obtain the head of John.
20. The disciples bury the body.

may, in some respects, compete for superiority with his later work. The occasion which produced them was the alarm caused by the plague which visited Florence in the year 1400, and, which being regarded as a scourge sent by the offended Deity, it was supposed that his wrath could be averted by the embellishment of his place of worship. The Guild of Wool-merchants accordingly resolved to finish the decorations of their beloved San Giovanni, and they proposed a competition for two more bronze gates by artists from every nation, whose merit was to be decided by a commission composed of goldsmiths, painters, sculptors and critics in art. Among these last was Niccolo d' Uzzano, a distinguished Florentine citizen, to whom the celebrated Leonardo Aretino addressed a letter suggesting particular scenes from the Old and New Testament, which he considered most appropriate for representation. The sacrifice of Isaac was at length chosen; and Brunelleschi Donatello, Jacopo della Quercia, and Ghiberti's names were foremost on the list; the two most successful models were those of Brunelleschi and Ghiberti, which may still be seen in the Museum of the Bargello. That of Ghiberti was finally accepted on the recommendation of his rivals, who preferred the composition of the youthful competitor to their own.

Lorenzo Ghiberti, the son of Bartolommeo Ghiberti, born about 1381, was only twenty-one years of age when this great work was assigned to him. His father, who assisted him in his first essay, invited the criticism of all foreigners as well as natives who passed their workshop in the Via Sant' Egidio, nearly opposite Santa Maria Nuova. Here Lorenzo built an enormous furnace, in which to cast the

metal; his first attempts were failures, but he did not lose courage, and his perseverance was rewarded by complete success. In his designs for these gates, Ghiberti did not disdain to follow in the steps of Andrea Pisano, whose work was seventy years anterior to his own; but the progress which had been made in art during this interval can be best measured by comparing these two series of compositions. The subjects on Ghiberti's gates are, with a single exception, taken from the life of our Saviour; the last of the twenty compartments contains the descent of the Holy Ghost on the apostles. The stories are told simply, and there is a delightful freshness as well as earnestness of thought belonging to a young artist, in these compositions, which are finished with conscientious care. The framework of foliage, animals, and other ornaments dividing and enclosing the series is extremely rich and beautiful, and the statuettes of the four evangelists, and the doctors of the church, with the busts of prophets and sibyls interspersed, are grandly composed.*

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* List of subjects on the Northern Gates, by Lorenzo Ghiberti:—

1. The Annunciation.
2. The Birth of the Saviour.
3. The Adoration of the Magi.
4. The Dispute with the Doctors.
5. John baptizing the Saviour.
6. The Temptation.
7. Christ drives the sellers from the Temple.
8. The Apostles on the Lake.
9. The Transfiguration.
10. The Raising of Lazarus.
11. The Entrance into Jerusalem.
12. The Supper with the Apostles.
13. The Garden of Gethsemane.

Without reckoning the cost of the metal, these gates were estimated at two thousand golden florins. The wool merchants were so well pleased with Lorenzo's work that they immediately gave him a commission for a bronze statue of St. John the Baptist, to be placed in one of the niches of the church of San Michele; and his reputation spread so rapidly that he received orders from various cities throughout Italy, as well as from the Pope. His crowning glory, however, was the eastern gates of the Baptistery, which he cast in 1439. The gates of Andrea Pisano, which had occupied this position for a hundred years, were removed to the southern entrance, and Ghiberti then designed the beautiful framework which surrounds them; worthy of all admiration for the exact study of nature, in birds, fruit, and foliage, and for the sharp modelling of the forms. This last was produced by a peculiar method: the design was modelled in wax and cast in plaster; then the wax was melted out of the plaster, thus leaving the edges and details in their original precision and delicacy. This process is called by the French, *encirage.*

It was with redoubled zeal and energy that Lorenzo set to work at the eastern gates of the Baptistery, in which he strove to excel himself. The subjects are all taken from the Old Testament, beginning with the creation of man, and

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14. Judas kissing Jesus.
15. Christ bound to the Pillar.
16. Christ before Pilate.
17. Christ bearing his Cross.
18. The Crucifixion.
19. The Resurrection.
20. The Descent of the Holy Ghost.

ending with the meeting of Solomon and the Queen of Sheba.* Each compartment forms a picture in itself. The creation of Eve and the history of Cain and Abel, especially the action of Cain as he pauses and looks back, are peculiarly fine, and the spectator only regrets that these subjects are farthest removed from him. The ornaments of the frieze, besides foliage, fruit, and birds, includes statuettes of prophets, finished with the utmost truth and delicacy; those representing Miriam and Judith are singularly graceful in action and beautiful in form. There are besides twenty-four busts, male and female, of which the two central are portraits of Lorenzo and of his father Bartolommeo. The whole was once gilt, and part of the gold still adheres. The greater part of the work was finished in 1447, but the gates were still incomplete when Ghiberti died, in 1456, and the lower reliefs were left to his pupils and assistants. Among them were the brothers Pollaioli, sons of a poulterer by trade. One of these, Antonio, introduced a quail amidst the foliage, which has been greatly admired as a close copy from nature.

The death of Ghiberti, before the conclusion of his great

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* List of subjects on the Eastern Gates, by Lorenzo Ghiberti :—
1. Creation of Adam and Eve.
2. History of Cain and Abel.
3. Noah.
4. Abraham and Isaac.
5. Jacob and Esau.
6. History of Joseph.
7. Moses on Mount Sinai.
8. Joshua before Jericho.
9. David and Goliath.
10. Solomon and the Queen of Sheba.

work, may account for the superiority of the upper compartments; and though well deserving Michael Angelo's admiration, when he exclaimed, "These gates were worthy to be the gates of Paradise," they do not the less partake of defects common to Florentine art of this period. The multitude of figures confuse the eye, and the skill displayed in draperies, and *tours de force*, are sometimes more attractive than the beauty of the groups and individual figures. A passage in Sir Charles Eastlake's "Essay on the Fine Arts," points out the erroneous treatment in these gates:—

"Considered generally, the arts are often assumed to have a common character and end; but the discrimination of the *different means* by which a common end is arrived at, will be found to lead to more definite and more useful results" (p. 7). Again—"The Greeks, as a general principle, considered the ground of figures in relief to be a real wall, or whatever the solid plane might be, and not to represent air as if it was a picture" (p. 98). "The greater part of what are called Roman bassi-relievi, may be considered a middle style between the pure Greek relievo and the modern Italian. It was from antique sarcophagi fine in execution, but with defects in style, that Niccola da Pisa, in the thirteenth century, first caught the spirit of ancient art. Various degrees of relief, background figures and objects, and occasional attempts at perspective, are to be found in the works of the Pisani and their scholars; yet their works, which are to be regarded as the infancy of Italian art, and which undoubtedly are rude enough in workmanship and imitation, are purer in style than those of the succeeding Florentine masters, who attained so much greater perfection in sculpture. The relievi of Donatello are mostly in the style called *stiacciato* (the flattest kind of basso-relievo), yet, in such a style commanding little distinctness from its inconsiderable projection, he introduced buildings, landscape, and the usual accessories of a picture. But this misapplication of ingenuity was carried still further by Lorenzo Ghiberti in the celebrated bronze doors of the Baptistery or church of San Giovanni in Florence, which exhibited such skilful compositions, in which the stories are so well told, and in which the

single figures are so full of appropriate action. In these works, the figures gradually emerge from the *stiacciato* style to alto-relievo. They are among the best specimens of that mixed style or union of basso-relievo with the principles of painting, which the sculptors of the fifteenth century and their imitators imagined to be an improvement on the well-considered simplicity of the ancients. In these and similar specimens, the *unreal* forms of perspective buildings and diminished or foreshortened figures, which in pictures create illusion when aided by appropriate light and shade and variety of hue, are unintelligible or distorted in a real material, where it is immediately evident that the objects are all on the same solid plane. Even Vasari, who wrote when this mixed style of relievo was generally practised, remarked the absurdity of representing the plane on which the figures stand ascending towards the horizon, according to the laws of perspective, in consequence of which 'we often see,' he says, 'the point of the foot of a figure standing with its back to the spectator touching the middle of the leg,' owing to the rapid ascent or foreshortening of the ground. 'Such errors,' he adds, 'are to be seen even in the doors of San Giovanni'" (pp. 121, 123).*

Ghiberti was afterwards elected by ballot a member of the Signory or Government of Florence. He received ample acknowledgment of his great work in the honours bestowed on him by his fellow-citizens, and was commissioned to execute other gates which were to have replaced those of Andrea Pisano at the southern entrance. It cannot, however, be a subject of regret that Ghiberti's death prevented the execution of this project, and preserved so fine a specimen of early Florentine art from destruction.

The porphyry columns detached from the building, although placed on either side of the eastern gates, were presented to the Florentines by the Pisans, as a token of gratitude for the protection afforded their city by Florence in 1114, when the able-bodied male inhabitants of Pisa

* Sir Charles Eastlake's "Literature of the Fine Arts."

were absent on an expedition to rescue the island of Majorca from the Saracens. In 1424 the columns were thrown down and broken by a flood from the Mugnone, which then flowed near the church of San Lorenzo. This event was supposed to be an evil augury for the success of the Florentines in a war they had just commenced against Filippo Maria Visconti, Duke of Milan. They were, however, immediately restored to their former position. The popular tale, that the Pisans ungratefully deceived the Florentines, and injured the columns before sending them, is without foundation, though immortalised in an old poem of Antonio Pucci, on the wars between the Pisans and Florentines, 1362—1365. He concludes with these words:

> "Pisa con fuoco guastò le colonne,
> Onde i Fiorentin ciechi fur chiamati."*

Over each of these three gates is a group in marble or bronze. That over the northern gate is by Giovan Françesco Rustici, a pupil of Andrea Verocchio, and a fellow-pupil of Michael Angelo, as well as the intimate friend of Leonardo Da Vinci. When he received the commission for this group, he turned for advice to Leonardo, who assisted him in the choice of tools, but left him to his own genius for the design and execution of the work; nevertheless, its great superiority to anything Rustici executed, before or since, has caused many to attribute its excellence in part to his friend. The subject is John the Baptist preaching to a Pharisee and Sadducee. The graceful pose and noble gravity of the Baptist's head, and the truthful modelling of

* "Pisa spoiled the columns with fire,
Hence Florentines were called blind."

his figure, are especially worthy of admiration. The bald-headed Sadducee holds a scroll in the left hand; his drapery is composed of a thick mantle, which falls in ample folds over his close-fitting under-garments. The Pharisee, with his right hand on his beard, draws back in astonishment at the Baptist's words. This noble group was cast in bronze by Rustici in his own house, which was in the Via Martelli. He had, unfortunately for himself, made no stipulation about the payment, and, when finished, the wool merchants refused the two thousand crowns he demanded for his work. One of the Ridolfi who presided over the Guild at this time, appointed Baccio d' Agnolo, then an unknown artist, and Michael Angelo, the rival of Rustici's friend Leonardo, arbiters to settle the question. Rustici was obliged to abate his demands, and, disgusted with the treatment he had received, he abandoned art altogether, and only returned to it shortly before his death.

From the steps of the cathedral a good view can be obtained of the group over the eastern gate, the baptism of our Lord by Andrea del Monte Sansovino. Andrea lived between 1460 and 1529, and though he finished modelling his design, he died before committing it to marble. The work was finished in 1560 by Vincenzio Danti, an artist from Perugia. Danti, however, omitted an angel which Sansovino had executed in terra-cotta, and which was intended to form part of the composition. The Grand-Duke Pietro Leopoldo, nearly a century later, ordered this angel to be copied in marble by Innocenzio Spinazzi; but in the course of the work Spinazzi altered the expression, as well as action, of the figure.

The group over the southern gate is finer than that over

the eastern, and is the *chef-d'œuvre* of Vincenzio Danti, who executed it in 1571. It represents the decapitation of John the Baptist. The modelling is excellent, but it has still higher merit in the deep feeling displayed in the composition.

CHRONOLOGY.

	A.D.
Baptistery founded and built between	589—1048
Gates, Eastern, by Lorenzo Ghiberti	1439
,, ,, (group over), by Sansovino	1560
Gates, Northern, by Lorenzo Ghiberti	1401
,, ,, (group over), by Giov. Fran. Rustici	1511
Gates, Southern, by Andrea Pisano	1330
,, ,, (group over), by Vincenzio Danti	1571
Marble Casing, by Arnolfo di Cambio	1293
Pavement in the Piazza del Battisterio, by Jacopo de' Lapi	1229
Porphyry Columns presented by Pisa	1114
,, ,, broken by an inundation	1424

CHAPTER II.

THE BAPTISTERY (*Continuation*).

Interior.

THE usual entrance to the Baptistery is by the southern gate. The sombre light which penetrates through the small deep-set windows of the ambulatory, leaves the interior of the building in comparative darkness; and a clear day, even for Florence, is absolutely necessary to distinguish the mosaics which cover the roof and walls of San Giovanni. Around are niches, once containing votive offerings, but now filled by statues, most of which are apostles and prophets, but two are allegorical figures, signifying the natural and written law; they were executed by Bartolommeo Ammanati and Spinazzi, in the seventeenth and eighteenth centuries.* Besides these statues there is a painfully emaciated figure in wood of the Magdalene, by Donatello, not one of his best works. The niches are separated by columns composed of Sardinian granite, with the exception of one, which is of white channelled marble, and faces the high altar; this is said to be the identical column on which stood the statue of Mars near the Ponte Vecchio, at the base of which fell Buondelmonte, when attacked and murdered by the rival Amidei: a column of oriental cipollino for

* These have all been recently removed.

which this was substituted in 1430, is in the Mercato Vecchio, where it is crowned with a statue of Abundance. The architrave is decorated with cherubs' heads in mosaic, which both Brunelleschi and Donatello copied in their works. Above this architrave are mosaic heads of prophets and patriarchs. Arches resting on pilasters open on a gallery or ambulatory, reached by a narrow staircase within the thickness of the walls. According to the German critic Kugler, this ambulatory is the most peculiar feature of the edifice.

The interior of the cupola is entirely encrusted with mosaics. The gigantic figure of Christ above the high altar is a stupendous work of an early period. He is seated in judgment, and with a dignified gesture signifies his acceptation of the redeemed, whilst rejecting the condemned. His countenance is more that of the man of sorrows than of the glorified and triumphant Saviour.

The space nearest the lantern contains the hierarchies of Angels, Thrones, Dominations, and Powers, to whom the prayers of the devout worshippers in the Baptistery were likewise addressed. In Pucci's poem, already quoted, are the following lines:—

> "Deh! Angeli ed Arcangeli con Troni,
> Cherubini, Serafini e Principati,
> Virtù, Podestà e Dominazioni,
> Che 'l mio Signor più presso avete stato;
> Pregate lui, che per grazia mi doni
> Ch' i seguir possa quel ch' ho comminciato,
> A sua laude, salute e reverenza
> Pace ed onor del Comun di Fiorenza." *

* "Ah! Angels and Archangels with Thrones.
Cherubim, Seraphim and Princedoms

According to the old legends, Thrones are in the same category with Seraphim and Cherubim, and receive their glory immediately from the Divinity, to whom they were supposed to act as councillors; Dominations, along with Powers and Virtues, receive a transmitted glory, and act as governors; Powers composed of Princedoms, Archangels, and Angels, are only illuminated by the glory shed on them by the preceding hierarchies, and administer the Divine Will; Thrones sustain the seat of the Most High; Dominations and Powers are the regents of the stars and elements.*

Immediately below are the Angels of the Last Judgment, which stand on either side of the Saviour; still lower, on his right, the Virgin with the twelve Apostles; and to the left, the Saints of the Old Testament led by John the Baptist. At the feet of Christ is represented the Last Judgment—spirits rise from their graves, the just are received by angels, the unjust by demons. The three patriarchs, Abraham, Isaac, and Jacob, sit solemnly within the gates of Paradise, their laps full of human souls, whilst Satan, amidst the condemned, is devouring one of the lost. This tradition is as old as the eighth century, and was made use of by Dante in describing the scenes and acts of the other world. The rest of the octagon is divided into four bands—the uppermost contains the principal stories of the Old Testa-

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Virtues, Powers and Dominations,
Ye who are nearest my Lord;
Pray to him that I may find favour
To pursue that which I have begun
To his praise, salutation and reverence;
And to the peace and honour of the Commune of Florence."

* See "History of Christian Art," by Lord Lindsay.

ment, from the creation of light to the Deluge; the second band, the history of Joseph and his brethren; the third, the life of our Saviour; and the fourth and lowest, the life of St. John the Baptist. Fra Jacopo Turita, a Franciscan monk from Sienna, first undertook the mosaic of the Tribune, and he has immortalised his own name by an inscription, in which he calls himself *Sancti Francisci frater*, &c. The Virgin's face has the dreamy idealism and tenderness of expression and colour distinctive of the Siennese school, in contrast with the Florentine, which dramatises life and is more realistic. The figure of our Saviour was executed by the Florentine Andrea Tafi, assisted by Gaddo Gaddi, the friend of Cimabue, and by a Greek master, Apollonio. Tafi was the pupil of Apollonio between the years 1213 and 1294, and learnt from him the art of fusing glass and preparing a cement, which has stood the test of nearly six centuries. The heads of prophets in the recesses of the ambulatory are attributed to Gaddi; and a mosaic picture by him, in eggshell, is preserved in the Bargello, which may have been an experiment for his designs in the Baptistery.

An octagonal font, no longer in existence, but which once stood in the parish church of Sta. Reparata, was brought to the Baptistery in 1128. It appears to have consisted of one large bason surrounded by smaller basons, resembling those still in use in the Baptisteries of Pisa and Pistoia. The central bason was intended for adult immersion, and was reached by three steps, symbolical of the convert having renounced the world, the flesh, and the devil, and of his confession of the Three Persons of the Trinity, while the smaller basons around were intended for infant

baptism. It was while a spectator at this ceremony that Dante, in his attempt to rescue a child from drowning, broke one of the smaller basons, a fact commemorated in his celebrated lines, where, describing the sepulchral place of punishment of Simon Magus and his followers, he says,—

"Non mi parèn meno ampj nè maggiori
Che quei che son nel mio bel San Giovanni
Fatti per luogo de' battezzatori;
L' un degli quali, ancor non è molt 'anni
Rupp' io per un che dentro v' annegava,
E questo fia suggel ch' ogni uomo sganni."*

Inferno, canto xix., v. 16.

A small font formerly stood near the spot now occupied by Donatello's Magdalene; and a notice is extant in the records of the Guild of Wool of the sum paid for the construction of a canal to convey water from the central font to this smaller one, which was probably used in bad weather; the cupola, having been open to the air before the lantern was built, the larger font was too much exposed for the rite of baptism, and it was altogether removed in 1571 by the Grand-Duke Francis I. on the christening of his son Prince Filippo; the removal, however, was a most unpopular act with the Florentine citizens, who considered it to have been evil augury, when the young prince died in his sixth year.

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* "To me less ample seemed they not, nor greater
Than those that in my beautiful St. John
Are fashioned for the Place of the Baptizers,
And one of which, not many years ago,
I broke for some one, who was drowning in it.
Be this a seal, all men to undeceive."

Longfellow's Translation.

The present font, at which all children born in Florence of Roman Catholic parents, rich and poor, are alike baptized, was placed near the southern entrance in 1658. It may probably be the same which once stood where is now the Magdalene, and is at any rate very ancient. The reliefs around are well executed, and are either by Andrea Pisano, or by an artist of his school.

The pavement of the Baptistery is composed of white and black mosaic, arranged in various patterns, which suggested designs to the silk weavers, when they first settled in Florence from Lucca in 1204. The Guild of Silk soon afterwards became one of the leading Guilds of Florence, and a rival to the Guild of Wool. Not far from the eastern entrance is a marble slab to the memory of the captain and astrologer Strozzo Strozzi, whose remains were found beneath. Upon this slab are the signs of the zodiac, with the sun in the centre, and a motto which may be read left or right, *En gire torte sol ciclos et roter igne.* Some suppose that this slab was once placed exactly to meet the sun's rays at midday on the feast of St. John, the 24th of June; others again believe these signs to have been intended to guide the catechumen towards the east, in which direction he was to turn his head, as towards the Holy Land, the source of grace, when making a solemn renunciation of the devil and all his works.

The finest monument in the Baptistery is that to Baldassare Cossa, Pope John XXIII., and is the joint work of Donatello and of his pupil Michelozzo Michelozzi. It stands to the right of the high altar. After the schism in the Church, which ended in Pope John's deposition at the Council of Constance in 1415, he retired to Florence,

where in 1417 he ended his troubled life in the Palazzo Orlandini, behind the archbishop's palace. He had accumulated great wealth, and he appointed, as executors of his last will and testament, four of the most distinguished Florentine citizens; viz., Giovanni de' Medici, father of the celebrated Cosimo Pater Patriæ, Bartolommeo Valori, Piero Guadagni, and Nicolò d' Uzzano, already mentioned as one of the umpires on the models presented for the gates of the Baptistery. To this last, Pope John confided the sum of one thousand florins for the erection of his monument. A gilt bronze statue of the Pope is reposing on a couch supported by two lions. John wears a bishop's mitre; his face, turned towards the spectator, is marked with care, and has all the character of a portrait. The hands and feet are in an easy posture. Above is a bas-relief of the Madonna and Child, under a canopy of drapery with gilt and coloured decorations and inlaid marbles, surmounted by a cardinal's hat and tassels. Beneath the couch is a pedestal, on which is inscribed—

IOAN̂ES QV̂ODAM PAPA
XXIII OBIIT FLORENTIEA
N̂OD̂I MCCCCXVIII XI
KALENDAS TANVARII

Pope John's successful rival, Martin V., objected to the inscription *QV̂ODAM PAPA*, and appealed to the Prior of the Republic to substitute Neapolitanus Cardinalis; but his request was refused in the words of Pilate, *Quod scripsi, scripsi.* Beneath, between brackets, are the insignia of the bishop, cardinal, and pope. The entire monument rests on a marble pedestal, in front of which are the figures of Faith, Hope, and Charity. Faith, and one of the genii supporting

the scroll, is inferior in execution, and is therefore attributed to Michelozzo. On the base are cherubs' heads, with garlands and scrolls.

To the left of this monument is a slab, with a Latin inscription in old Gothic characters. It was placed here to the memory of Ranieri, Bishop of Florence, of whom little is known except that he lived in the tenth century, and the monument itself is only curious because the subject of a Florentine tradition. A woman who made a fortune by the sale of vegetables, and was known in Florentine dialect as the "Cavolaja" (cabbage wife), bequeathed money to have the bells of Ogni Santi and of the Cathedral annually rung from the 1st of November to the last day of carnival for the benefit of her soul. Her memory is held in much respect by her townspeople, who believe that, in some unaccountable manner, her bones rest in the sarcophagus of Bishop Ranieri, whose tomb has therefore been called La Tomba della Cavolaja. The only other monument of any interest is a Roman sarcophagus, behind the present font, which has been supposed by some to contain the remains of Galla Placidia, the daughter of Theodosius. As the princess was, however, buried in Ravenna, this sarcophagus, which is of the period of Theodosius, was probably one of those which stood outside the Baptistery.

For many centuries the sword of Guglielmo, the warlike bishop of Arezzo, who led the fight at Campaldino on the Ghibelline side in 1289, and who fell there among his defeated party, hung from the walls of the Baptistery; but the Grand-Duke Cosimo III., 1670—1723, ordered its removal, on the plea that the bishop had disgraced the sacerdotal dignity by acting the part of a soldier.

It was in the Baptistery of San Giovanni, under the sword of the Ghibelline bishop, that the Guelphic faction held their usual meeting; but in 1209, when the German Emperor Otho IV. visited Florence and was present at a ceremony within this building, an incident occurred so curiously illustrative of the manners of the time, that it was thought of sufficient importance to be recorded by the historian Villani, as well as by the novellist Bocaccio.

Among the ladies present in the Baptistery on this occasion was the wife of a certain Messer Berto, with her daughter Gualdrada, who attracted all eyes by her singular beauty. The emperor asked Messer Berto, who happened to be near him, the name of the lady; to which question the father replied, that she was the daughter of one who would give him leave to kiss her if he so desired. Gualdrada overheard these words, and rising from her seat, blushing with indignation, she turned to her father, requesting him to make no such promises for her. The emperor was so much struck with the courage and modesty of the young lady, that he immediately called up a noble youth, named Guido Beisangue, on whom he bestowed her in marriage, with a large territory in the Casentino as her dowry, and the title of count. A chamber in the castle of Poppi, in the Casentino, is shown as the room of the good Gualdrada, and her name has been still more honourably transmitted to posterity by Dante having spoken of one of her descendants as :—

> "Nepote fu della buona Gualdrada,
> Guidoguerra ebbe nome," &c.
>
> *Inferno*, canto xvi., v. 37.

A century later another scene of interest was witnessed in

the Baptistery. When the approach of Charles of Anjou menaced danger to Florentine liberty, the chronicler Dino Compagni, then Prior of the Republic, summoned the leaders of the adverse factions to meet him within these walls, and thus addressed them: — "Dear and worthy citizens, all you who have been baptized in this font, as reasonable men should love one another, and more especially are ye called upon so to do as owners of the noblest city in the world. In the struggle for power disputes have arisen, which, my friends, I have promised to settle. We must now unite to do honour to the great lord who is approaching Florence. Let him not find you divided among yourselves. Swear on this consecrated font, in which you have been baptized, to keep the peace, that this lord may find you in harmony with one another." After this, as the chronicler further relates, all placed their hands upon the Bible, and swore with one accord to preserve intact the honour and laws of the city; and they then departed every man to his home.*

CHRONOLOGY.

	A.D.
Campaldino, Battle of	1289
Column of Cipollino carried to the Mercato Vecchio . .	1430
Meeting of citizens summoned by Dino Compagni . .	1301
Monument of Pope John XXIII.	1419
Mosaic interior by Andrea Tafi	1213—1294
Octagonal font transported from Santa Reparata . .	1128
,, ,, removed from Baptistery	1571
Otho IV., Emperor, visits Florence	1209

* See "Storia Fiorentina di Dino Compagni," lib. ii. p. 33. Fir., 1728.

CHAPTER III.

THE CATHEDRAL.

Exterior.

THE Cathedral of Florence stands on ground once occupied by the parish church of San Salvador, which was demolished by Bishop Reparato, to build the basilica called after the female saint whose name corresponded with his own, Sta. Reparata. At the same time he bestowed the name of San Salvador on another church, whose façade of black and white marble may still be seen behind the present archbishop's palace. Sta. Reparata had a crypt below; the presbytery above was separated from the body of the church by a flight of steps—a style of architecture still to be seen in the neighbourhood of Florence, at San Miniato al Monte. This basilica only occupied the space within the nave of the present Cathedral; and antiquaries suppose that the façade of a church in black and white marble, in an ancient fresco in the cloister of Sta. Croce, and there represented beside Sta. Maria del Fiore, is intended for Sta. Reparata. The only record remaining of this building, is that it was used as the parish church when San Giovanni was raised to the dignity of the Cathedral, and that when

San Giovanni finally became the Baptistery of Florence, the font was conveyed there from Sta. Reparata.

The Cathedral Church of Sta. Maria del Fiore was begun in 1298 by Arnolfo di Cambio,* who was ordered "to raise the loftiest, most sumptuous, and most magnificent pile that human invention could devise, or human labour execute." . . . "The wisest men of this city," continues the decree, do herebye opine and resolve that the Republic will undertake nothing, unless with a determination that the performance shall be commensurate with the grandeur of the idea which has emanated from the whole community."

Arnolfo is said to have begun by sinking wells round the foundations of the Cathedral for the escape of mephitic gases, which proceeded from the volcanic region below, and which he thought would endanger the stability of the edifice. He included in his plan not only the space occupied by Sta. Reparata, but that of several smaller churches, one of which, San Michele, was afterwards rebuilt beyond the first circuit of walls by the Visdomini.† Two noble families, the Falconieri and the Bischieri, whose houses were threatened with destruction, raised objections to Arnolfo's scheme, and he was accordingly obliged to make several alterations, and to reduce the length of the nave to five instead of six arches; but he left a record of his original intention by still maintaining his six windows, two of which are fictitious, with less space between them than the other four, as he was obliged to reduce the number within the building.

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* Arnolfo di Cambio is sometimes confounded with Arnolfo de' Lapi, who repaired the Baptistery.

† San Michele Visdomini, Via de' Servi. See Introduction, part ii.

The foundation stone of the new edifice was laid on the Nativity of the Blessed Virgin, September 8, 1298, by the hands of Cardinal Pietro Valeriani, the first papal legate ever sent to Florence. A decree had been issued two years previously, that every person making a will should bequeath twenty soldi—equal to tenpence of our money—towards the building, and the legate granted indulgences to all who should contribute to this pious work. Arnolfo died in 1311, the year in which Dante was chosen one of the Priors of the Arts of whom the Signory or government was composed. The lofty pretensions of the Florentine municipality, and the history of the foundation of their Cathedral, are commemorated in two Latin inscriptions, one of which is outside the building, facing the Campanile; the other inside, south of the choir. From the period of Arnolfo's death (1311) the works were suspended thirty years, when Giotto was appointed master-builder, and, assisted by Andrea Pisano, he continued the Cathedral according to Arnolfo's design. The nave was, however, only completed in 1369, and the tribunes not earlier than 1419. The façade, usually attributed to Giotto, has recently been discovered to have been commenced twenty years after his death, and to have been the joint composition of several artists—Neri di Fioravante, Benci Cione, Françesco Salsetti, Andrea Orcagna, Taddeo Gaddi, and Nicola Tommasi.* The school of Niccola Pisano, the reviver of art in Tuscany, was then at its lowest ebb, sufficiently evident in the remains of sculpture which

* See Crowe and Cavalcaselle, "History of Italian Painting," vol. iii. p. 185. Cavalcaselle cites Ces. Guasti, "Archivio Storico, Nuova Serie," vol. xvii., part i. Florence, 1863.

once filled the niches on the façade, and which are now scattered in various parts of Florence. The design for the façade was Gothic, with columns and niches containing statues of the Madonna and Child, of saints and prophets, and even of distinguished Florentine citizens.* It had only reached one-third the height of the edifice when, either from want of funds or some unexplained reason, it was abandoned. In the Opera del Duomo is a careful pencil drawing of what has been called Giotto's façade.

Nearly a century later, in 1490, the Cathedral was declared to be in unsound condition, and in the records of the Guild of Wool is a notice that the design for this façade being contrary to all architectural rules and orders, the authorities had resolved on its reconstruction. This resolution was zealously supported by the most influential citizen of the day, Lorenzo de' Medici. A meeting to consider the matter was convened within the Cathedral itself, but, though many eminent artists attended, the discussion ended without coming to a satisfactory conclusion; and the façade was left in its unfinished state until the reign of the Grand-Duke Francis I., 1575—1587, when an order was issued for its entire demolition; some of the statues and frescos were then carried inside the Cathedral. A new façade was begun, but almost as soon, condemned and

* Some of these statues of very mediocre merit, are at the foot of the avenue leading to the Poggio Imperiale, outside the Porta Romana; others are in the Cortile or Court of the Riccardi Palace, and others in the Bargello. The statue of Boniface VIII., under whose auspices the cathedral was founded, is preserved in the Orto Rucellai or Oricellai, gardens once frequented by the Medici and the members of the Platonic Academy.

removed. In 1689, on the marriage of Prince Ferdinand, the second son of the Grand-Duke Cosimo III., and brother of the last Medicean Grand-Duke Gastone, with Princess Violante of Bavaria, the rubble and cement were covered with a coating of paint, representing columns and other architectural decorations. These have faded away by time and weather, and the Florentine municipality are now engaged in a new façade, which it is to be hoped will, before many years, complete this beautiful building in a manner worthy of the first design.

The outside of the Cathedral is encrusted with marbles from Sienna, Carrara, Prato, Lavenza, Monsumano, and Monterantoli. The introduction of flat surfaces on which to display many-coloured marbles, mosaics, or frescos, is a peculiar feature of Italian architecture; and the profusion of marbles in Italy led the Italians to cover whole buildings with slabs disposed in panels, or alternate vertical and horizontal bands. Although this method precludes the possibility of giving the depth and richness of genuine Gothic mouldings, yet the brilliant southern sun, rendering the slightest indentation or colour perceptible on the surface at a considerable distance, imparts a peculiar beauty and character, which would be wanting in similar architectural decorations beneath a northern sky. The exterior of the Cathedral nave has two lateral doors on either side, and six windows, separated by pilasters. The tracery and ornaments of these windows are singularly delicate, and the pinnacles above are surmounted by elegantly wrought statuettes of saints. The windows nearest the transepts alone admit light, and are larger, and at a greater elevation than the windows towards the western

extremity, which are merely ornamental, and where the spiral columns and tracery are paint. The clerestory windows are circular, very common in Italian-Gothic. A pierced parapet to a projecting gallery is carried along the whole length of the nave and round the octagonal choir. It rests on corbels or brackets, betwixt which are the city arms, and those of the Guild of Wool, with a few others, in inlaid marbles.

On the northern face of the Cathedral, opposite the Via Cocomero, now Via Ricasoli, is a porch of most elegant construction. Mr. Fergusson, in his work on architecture, observes that the porches attached to Italian churches are very characteristic of the Gothic style south of the Alps. They are generally placed on the flanks, and form side entrances, but as they have been added after the completion of the edifice, they seldom harmonise with the rest. Mr. Fergusson, however, acknowledges the porches belonging to Sta. Maria del Fiore to be an "integral and beautiful part of the design." The two marble pillars rest on lions' backs, universally the case in porches throughout Italy, though rarely found anywhere else.* Cavalcante, in his History of Florence, written in the fifteenth century, relates that a man living in the Via Cocomero dreamt one night that he had been bitten in the hand by a lion, and had died in consequence. Entering the Cathedral the following morning, he thrust his hand into the mouth of one of these stone lions, in order to prove his dream untrue, but, unluckily for him, a scorpion lay concealed within, which

* See "Handbook of Architecture," by James Fergusson, vol. ii. p. 739.

stung him so severely that he expired in a few hours. Above the canopy over this door is a statue of an aged man holding an open book, probably one of the evangelists. It is the work of Donatello, and is mentioned by Vasari as approaching nearer the antique than anything that had been executed in Middle-Age sculpture. In the lunette beneath is a group of the Virgin and Child between worshipping angels, attributed to Jacopo della Quercia, a Siennese artist of the latter half of the fourteenth century, whose most celebrated work in this Cathedral is above the door facing the Via dei Servi. The capitals of the pilasters of this latter door are decorated with images of prophets, and in the centre is a pyramidal frontispiece, containing a bas-relief with an oblong-shaped glory or *Vesica Pisces*, usual in early representations of the ascension of the Virgin and of our Lord, called by Italians the "mandorla" or almond.* The Virgin, supported by angels, lowers her girdle to St. Thomas, who receives it kneeling. Opposite the apostle, the artist has represented a bear climbing a pear-tree, a quaint fancy, the meaning of which has baffled antiquarian research.† Although this relief is considered one of the finest works of Jacopo della Quercia, Baldinucci attributes it to Nanni di Banco. It is undoubtedly the product of an age when art had received an impulse from the genius of Donatello, who executed the heads of the aged and youthful figures (possibly St. Peter and St. John) on either side of St. Thomas and the bear. The lunette beneath contains a

* See "Legendary Art," by Mrs. Jameson, p. 12.

† The bear is the badge of the kings of Spain. It is possible that some scion of the royal house had contributed to the expense of this part of the Cathedral.

mosaic of the Annunciation, which is perhaps the finest specimen known of this branch of art. It is by Domenico Ghirlandajo, who lived about the end of the fifteenth century. Cavalcaselle observes, "The Annunciation, on one of the portals of Sta. Maria del Fiore, worked with power equal to that of the master's best works, proves his ability in all phases of his art, and bears no date."*

The portal beneath, with its exquisitely carved foliage and figures, was the work of Nicolo di Piero di Lamberti, of Arezzo, assisted by Antonio di Banco and his son Nanni. The chief part was executed by Nicolo di Piero, an artist whose Italian treatment of his subject was not without German influence, derived from one Pietro di Giovanni, supposed to have been a German from Cologne, who had already been employed on the portals of the Florentine Cathedral, and who introduced into Italy new principles of art. Nicolo's success in this gate obtained for him the epithet of "Maestro della Porta." In the third figure, to the right, of a child playing on the mandolin, may be seen the prototype of the angels of Fra Bartolommeo and other Florentine masters. Hercules and Cacus, and subjects taken from ancient fable, are strangely introduced into a Christian temple, but prove how much the antique was studied at that period. Rich foliage and arabesques are carved in high relief, though flat in surface.†

The southern lateral door nearest the apse is no less beautiful than the corresponding door on the northern side.

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* See "History of Italian Art." Crowe and Cavalcaselle. Vol. ii. p. 189.

† See "Donatello, seine Zeit und Schule," by Dr. Hans Semper, p. 24.

The garland of fig-leaf, so exquisitely carved round the lintels, has been ascribed to Arnolfo di Cambio, and is supposed to have represented the badge of his family, but later researches prove the artist to have been the German Pietro di Giovanni, from whom Nicolo di Piero derived his style. He is mentioned by Ghiberti as remarkable for his skill in the representation of the human form, though his standard of proportion is too short. He died during the pontificate of Martin V., 1418—1431, but appears to have come to Florence about 1386, and worked there until 1399. Nothing, however, can be attributed to him, with any certainty, except this door. Besides representing the fig and oak leaf with marvellous delicacy, truth, and breadth of treatment, he has introduced every variety of animal, as well as men, women, and children: one of the women is dressed in the German costume of the period.* Minute as are all the details on this door, they are worthy of a careful examination; the more so, as these cathedral portals had an influence on the progress of Florentine art, whether in sculpture of animal life, or of ornamental scrolls.†

Above the door-posts are the statues of prophets, surmounted by an angel with metal wings. Still higher is a Pietà in basso-relievo. The lunette contains a Virgin and Child between adoring angels, who have also metal wings. These statues are by Giovanni Pisano, who, after completing his work on the cathedrals of Arezzo and Orvieto, came to Florence for the purpose of becoming acquainted with Giotto. The Madonna is dignified and full of majesty, and resembles the manner of the Florentine master.

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* Ibid., p. 12. † Ibid., p. 23.

The door nearest to the Campanile or belfry is inferior to the three others; successive tiers of pilasters terminate in two tabernacles, decorated with statuettes of the angel Gabriel and of the Virgin. Within the lunette is a relief of the Virgin and Child, supposed to be the work of Nicolo di Piero of Arezzo, but not of transcendent merit. Above is represented the Eternal in the act of benediction, with a book in the left hand.

One of the best views of the Cathedral is from the corner of the Via del Proconsolo, from whence alone can be seen the only portion of the gallery and mouldings which are complete—the work of Baccio d' Agnolo. This gallery was much admired at the time of its erection, but a remark of Michael Angelo is said to have prevented its continuation; to the mortification of the Florentines, he compared it to the reed cage of the *grilli*, or mole cricket.*

Until the commencement of the fifteenth century, Arnolfo's wooden cupola was still in existence; and some idea of its appearance may be obtained from the fresco of Simone Memmi, in the Spanish chapel of the cloisters of Santa Maria Novella. In 1417 a committee of architects and engineers was summoned by order of the Consuls of the

* The mole cricket, an insect well known in Italy. A custom exists of catching them on Ascension Day, and confining them in little reed cages. They are supposed to be typical of human life, and that the longer the grilli can be kept alive, the longer will be the life of its owner. The custom dates from old Etruscan and Greek times. The reed cages are figured on the walls of Pompeian houses, and the Sicilian Greek poet, Theocritus, alludes to them. Annually still, on Ascension Day, whole families may be seen flocking to the Cascine at Florence, and after securing their prisoners, they sit down on the grass and partake of their *merenda* or luncheon.

Guild of Wool, to advise how best to construct a cupola of greater strength and solidity. It was then that Brunelleschi, already enjoying a high reputation for skill in architecture, declared his opinion that the cupola ought to rest on a drum at a certain height above the roof, and not upon the roof itself. With the assistance of Donatello and Nanni di Banco he constructed a model, which he presented to the judges. His impetuous nature could not wait their decision, and he left Florence for Rome, where he remained until his advice became so indispensable that he was entreated to return, when he repeated his conviction that a circular cupola was impracticable, and recommended an octagon; he at the same time advised that artists from all parts of Italy, Germany, and France, should be invited to compete for the best design.

After giving this advice, Brunelleschi affected indifference, and resisting urgent entreaties to remain, he returned to Rome. It was only in 1420, at the great meeting of artists in Florence, that he again presented himself, and proposed to erect a double dome, leaving sufficient space between the two for a man to pass, whilst encircling the inner dome with a chain of oak wood. At this meeting the same story is related of Brunelleschi as of Columbus. Calling for an egg, he requested any one present to make it stand on end; and all declining, he himself struck the egg on the table: every one now declared that he could have done as much, when Brunelleschi replied, that no doubt they would also be able to make his cupola were he to explain to them his method. He was ultimately accepted as architect; but, so cautious were these old merchants when the undertaking involved the outlay of a considerable sum of money

and the honour of their city, that, as an additional security, Lorenzo Ghiberti was appointed his coadjutor. A rivalry arose between the two architects, which threatened serious interruptions in the building, and harassed the workmen; Brunelleschi therefore, feigning illness, desired the men to take their orders from Ghiberti, who he knew to be totally incapable of directing them; at the same time requesting Ghiberti either to finish the cupola himself, or to rest contented with the construction of the chain for its support, in imitation of that round the cupola of the Baptistery. Ghiberti was forced to accept the latter task, and Brunelleschi finished the dome of Sta. Maria del Fiore. The difficulties and persecutions the architect underwent recall the trials endured by Sir Christopher Wren from the commissioners who employed him to build St. Paul's Cathedral in London, and which are graphically described by the late Dean Milman;* and we must acknowledge that Brunelleschi's obstinate resistance to all interference was amply justified. More than a century after his death, Michael Angelo, when engaged on his design for the cupola of St. Peter's at Rome, was told that he had now an opportunity of surpassing the dome of Florence; he replied:—

"Io farò la sorella
Più grande già; ma non più bella." †

The copper ball and the cross were added by Andrea

* See "Annals of St. Paul's," by the Rev. H. H. Milman, late dean of St. Paul's.

† See Harford's "Life of Michael Angelo," vol. ii. p. 91:—

"I will make her sister dome
Larger; yes, but not more beautiful."

Verrochio, though not until twenty-three years after the decease of Brunelleschi, in 1469. He of the "correct eye" was well chosen to crown the edifice.

In 1492 the Lantern was struck by lightning, and a heavy block of marble fell through the cupola to the pavement beneath, crushing in its fall the Medici banner, which was suspended within the building. Lorenzo de' Medici then lay ill in his villa of Careggi, and the event was supposed to have prognosticated his death, which happened immediately afterwards. In 1601 the ball itself was so much injured by lightning, that the reigning Grand-Duke Ferdinand I. replaced it by another, which was valued at 1,500 crowns.

A hundred and sixty years passed away before the Cathedral arrived at its present condition, in which it has ever since remained, with its unfinished façade; so that when a Florentine spoke of anything which was destined never to be completed, he would compare it to the Cathedral, "La non sarà; già, l' opera di Santa Maria del Fiore." ("It will never be finished; yes, indeed, like the works of Sta. Maria del Fiore.")

On the side nearest the Campanile may be traced the remains of the old walls of Santa Reparata, on which, as well as on the sides of the marble steps leading to the western front, are inscribed the names of many families still existing in Florence, whose vaults for interment are beneath. Here lie the bones of the Falconieri, who refused to yield up their houses to make room for the Cathedral; the Cavalcante, and Portinari (friends of Dante), the Ridolfi, Orlandini, Tornaquinci, &c.

The traveller turns from the rough wall composing the

front of the Cathedral to admire the delicate beauty of Giotto's Campanile, which stands isolated to the right. It is encrusted with many coloured slabs of marble from the base to the summit, and no engraving or photograph can give an idea of the elegance of the columns, and tracery of its windows, which give lightness to this solid quadrangular tower, nor of the finish and soft harmony of the whole building. The basement story is decorated with bas-reliefs; two on the northern face, representing Sculpture and Architecture, were executed by Giotto himself: the remaining five on this side are by Luca della Robbia, after Giotto's designs, and all the rest are by Andrea Pisano. In describing the sculpture of the Campanile, we cannot do better than cite Lord Lindsay's words :—"I think there can be little doubt as to the grand outline contemplated by Giotto, and that he has intended to sketch the first stage of society, the patriarchal, in the compositions on the western face; the second, or national, in those on the southern; the third, a period of discovery and colonisation, marked by the introduction of a new law of association and civilisation in Christianity, in those on the eastern; and the fourth, or period of intellectual and moral development under which we live, that, in a word, of Christian Europe, on the northern."* Above the hexagons which contain

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* See Lord Lindsay's "Christian Art," vol. ii. p. 250. The subjects are—

Western Face.—First stage of society, patriarchal.

1. Creation of Adam. 2. Creation of Eve. 3. Adam delving and Eve spinning. 4. Tubal, the father of such as dwelt in tents, and such as have cattle, sitting at the door of his tent, his sheep around him, accompanied by his watch-dog. 5. Tubal, the inventor of the harp

these bas-reliefs are lozenges also containing reliefs; those on the western face towards the Baptistery represent the Seven Cardinal Virtues; those on the southern, the Seven Works of Mercy; those on the eastern, the Seven Planets; and those on the northern, facing the Cathedral, the Seven Sacraments—although only six remain entire, as the seventh is mutilated by the introduction of a door which formerly communicated with the Cathedral. Above these lozenges are four niches on each face, containing statues, several of

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and organ. 6. Tubal Cain, the instructor of every artificer in brass and iron. 7. Noah intoxicated.

Southern Face.—Second stage of society. The state or nation.

1. Astronomy. 2. Housebuilding. 3. The invention of pottery and medicine. 4. A man on horseback, typical of the energy of the male sex. 5. A woman weaving, expressive of female domesticity. 6. Legislation. An old man, seated in a raised niche, delivering a book of laws to a man kneeling before him; two others sit to the right and left as his assessors. 7. Dædalus flying to typify the dispersion of nations.

Eastern Face.—Discovery and subdual of the East, with the introduction of the new law of Christianity.

1. Colonisation, represented by three figures in a boat rowing. 2. Hercules with his club, standing over Antæus dead at his feet, indicating subduing the earth. 3. A man ploughing with oxen, representing agriculture. 4. A man in a waggon or chariot, perhaps to express extreme earthly prosperity and luxury. 5. The lamb bearing the cross. [The last on this face, and remainder on northern face, represent development of imagination and reason.] 6. Architecture by Giotto. An old man at a desk holding a pair of compasses.

Northern Face:—

1. Sculpture by Giotto. 2. Painting. 3. Grammar. 4. Philosophy. 5. Poetry. 6. The exact sciences. 7. Music. An old man deducing the laws of harmony by listening to the sounds of a bar of iron, as he strikes it with a hammer. Most of these are early compositions by Luca della Robbia.

all together, and all in their highest possible relative degrees, they exist, as far as I know, only in one building in the world, the Campanile of Giotto at Florence."*

The Campanile continues to excite the same wonder and admiration as when the citizen of Verona visited Florence, when it was still unfinished, and involuntarily exclaimed, at the sight of this matchless work of art, that the resources of two monarchies could hardly suffice to build such a monument; for which observation the luckless stranger was cast into prison, and kept there several weeks; nor was he allowed to leave Florence before he had been shown the public treasury to convince him that, were the Florentines so inclined, they could build their whole city of marble.

CHRONOLOGY.

	A.D.
Andrea Pisano	b. 1273—d. 1349
Andrea Verocchio	b. 1435—d. 1488
Arnolfo di Cambio	b. 1232—d. 1311
Baccio d'Agnolo	b. 1462—d. 1543
Brunelleschi	b. 1379—d. 1446
Campanile began	1337
Cathedral began	1298
„ finished, except the façade	1358
„ façade demolished between	1575—1587
„ façade painted	1689
„ cupola proposed	1417

* See "Seven Lamps of Architecture," by John Ruskin. "The Lamp of Beauty."

	A.D.
Cathedral, ball of cupola added	1469
,, lantern struck by lightning . . .	1492
Donatello	b. 1386—d. 1466
Ghiberti	b. 1378—d. 1455
Giotto	b. 1276—d. 1337
Jacopo della Quercia	b. 1374—d. 1438

CHAPTER IV.

THE CATHEDRAL (*Continuation*).

Interior.

THE doors of the Cathedral open soon after ten in the morning, and again at three in the afternoon; but in winter the rain and wind, as well as the noise from the Piazza, are excluded by ponderous quilted curtains, suspended in the doorways. The first impression on entering is cold, from the absence of ornament and the grey tone of the Pietra Serena of which it is built. But if the visitor should happen to be in Florence on a brilliant afternoon in spring or summer, when all the doors of the Cathedral are thrown wide open to admit light and warmth, and leaving the life, movement, and dazzling colour without, should he step within this vast space, where silence and shade add to the majesty of the height, breadth, and depth of all above and around, he will confess how well adapted this temple is for religious contemplation and worship.

The entire length of the Cathedral is 500 feet; the width of the nave and aisles together, 128 feet; the height from the pavement to the cross is 387 feet; and the width of the united transepts, 306 feet. The four pointed arches on either side of the nave, whose enormous span is cha-

racteristic of Arnolfo's buildings, have their keystones alternately decorated with the civic and papal, and the Guelphic and Ghibelline insignia.

The two windows on either side at the western extremity of the nave are filled in with coloured tinsel, and the external false windows are not represented in the interior, but correspond with the piers. The rose window over the western door, representing the Virgin in glory, is from a design by Lorenzo Ghiberti. Four heads of prophets, at the angles of the clock beneath, are by Paolo Uccelli, an eccentric artist of the fifteenth century, who was called Uccelli, from his love of birds. Paolo began life as *garzone di bottega* (shopboy) of Ghiberti in 1403, when his master was engaged on the first gates of the Baptistery. He was taught to apply geometry to painting by a learned mathematician, Gianozzo Manetti. Uccelli's most celebrated work in the Cathedral is to the right of the principal entrance, and represents Sir John Hawkwood, or, as he was better known in Italy, Giovanni Aguto, a captain of free companies, who was a tailor from the county of Essex, in England; he served as an archer in the English wars against the French. When peace was restored, he wandered into Italy at the head of a lawless band of several hundred English lancers and adventurers, and from his remarkable prowess and skill in strategy, he became celebrated as a leader of mercenary soldiers, who fought the battles of any State which paid them well, and whose unrestrained licence and savage cruelty even exceeded the horrors of modern warfare. Hawkwood received his sobriquet of Falcone del Bosco (hawk of the wood) from the rapidity of his movements. After ravaging Tuscany, when commander of the papal

troops, he served the Florentines with equal fidelity; and when in 1394 he died in a villa outside the city, the grateful citizens spared no expense in his obsequies, causing his body to be wrapped in cloth of gold, and to be laid in state in the Piazza della Signoria, whence it was conveyed to the Cathedral, and buried beneath the choir. The Signory decreed that a splendid monument of marble should be erected to his memory, and assigned dowries to his daughters. The marble monument, however, was never executed, but his portrait, painted by Paolo Uccelli, in terra-verde, was placed on the façade of the Cathedral.* The action of the horse, which stands on a sarcophagus, has been much criticized, because the fore and hind leg move on one side, instead of diagonally. A curious account of this captain of free companies may be read in Fuller's "Worthies of England:"—

"Sir John Hawkewood, Knight, son to Gilbert Hawkewood, tanner, was born in Sibleheningham (Siblehedingham in Essex). This John was first bound apprentice to a taylor in the City of London, but soon turned his needle into a sword, and thimble into a shield, being pressed in the service of King Edward the Third for his French wars, who rewarded his valour with knighthood. . . . . The heat of the French wars being much remitted, he went into Italy, and served the City of Florence, which as yet was a free state. . . . . Great was the gratitude of the State of Florence to this their General Hawkewood, who, in testimony of his surpassing valour and singular faithful service to the State, adorned him with the statue of a man of armes, and sumptuous monument, wherein his ashes remain honoured at this present day. Well is it that a monument doth remain, seeing his cœnotaph or honorary tombe, which sometimes stood in the parish

* This portrait was originally executed in fresco, but has since been transferred to canvas, in which operation it sustained much damage. See Crowe and Cavalcaselle, vol. ii. p. 291.

church of Sibleheningham (arched over, and in allusion to his name *berebussed* with hawkes flying into a wood), is now quite flown away and abolished. . . . . That Sir John Hawkewood married Domnia, daughter of Barneby, the warlike brother of Galeasius, Lord of Milloin (father of John the First, Duke of Milloin), by whom he had a son named John, born in Italy, made knight and naturalized in the seventh year of King Henry the Fourth, as appeareth by the record—'Johannes, filius Johannis Hawkewood, Miles natus in partibus Italiæ factus indigine Ann. 8, Hen. 4, Mater ejus nata in partibus transmarinis.'"—See Fuller's *Worthies of England.* 1662.

The fine mosaic over the central door was executed by Gaddo Gaddi, about the year 1307. The subject is the coronation of the Virgin, and Vasari informs us that foreign as well as native critics considered it the most perfect work of the kind in all Italy. The frescos below are of a much later period, by Santi di Tito, an artist from Città San Sepolcro, the fellow-student of Bronzino, and the disciple of Michael Angelo. Living at a time when the ideal was exaggerated, and desirous of avoiding this fault, Santi di Tito attempted a close imitation of nature without selection. The colour is here too pale to distinguish the forms of the women and children who sing and play musical instruments, emblematical of choral harmony.

The equestrian figure, painted over the third door of the western front, represents another *condottiere*, or captain of free companies, Nicolò Tolentino, and was executed by Andrea del Castagno in 1434. Nicolò, a supporter of the Medici faction, was invited to enter the Florentine service in 1424, the year that Ghiberti's first gates were placed in the Baptistery, and only nine days before the fall of the porphyry columns, an event which was supposed to have augured ill for the war the Florentines had just undertaken

no less celebrated as a sculptor than as a carver in wood. The inscription is by Lorenzo's friend, the scholar Politian.

The monument over the first door in this aisle is to Pier Farnese, another captain of free companies, the third thus honoured in the Cathedral. He died of the plague in 1363. His equestrian statue, in wood covered with canvas, was originally placed over the sarcophagus, and represented Farnese seated on a mule, as he appeared in a battle fought against the Pisans, when, his horse having been shot under him, he seized on a sumpter mule, and, thus mounted, won the victory. The statue, which is variously attributed to Jacopo Orcagna, Giuliano d'Arrigo and Angelo Gaddi, was removed in 1842, when the Cathedral was undergoing some repairs, and fell to pieces.

The first statue beyond this door represents the Prophet Ezekiel, and is by Donatello; it was formerly on the façade of the Cathedral. The half-length figure beyond is the portrait of Marsilio Ficino, a Greek, who was first President of the Platonic Academy, founded by Cosimo de' Medici, Pater Patriæ. This literary institution was not called after the ancient philosopher, but after a learned Greek, Platone, who with many of his countrymen visited Florence in 1439, to assist at the great council summoned to meet in this city, for the impossible object of attempting to unite the Greek and Latin Churches. The Platonic philosophy, which was favoured by the Medici in opposition to that of Aristotle, made the name of the new academy the more appropriate. The institution survived until 1527, two years before the fall of the Florentine Republic. Ficino died in Florence in 1499. His bust by Andrea Ferucci of Fiesole is one of the

best works of that artist; the hands, which hold Plato's works, are modelled with great care.

The fine monument over the second lateral door is that of Bishop Antonio d' Orso, and is the work of Tino di Camaino, a Siennese, and pupil of Giovanni Pisano. Orso is celebrated for having manned the walls of Florence with the canons of the cathedral, when the city was besieged by the Emperor Henry VII.* Bishop Orso is represented in his robes and mitre, seated on his sarcophagus, with his hands crossed upon his breast; the subject of the relief is a youth kneeling before the Saviour, who is surrounded by angels and draped figures. The Gothic arches on which the relief rests are adorned by bas-reliefs of Christ between the Virgin and St. John. It is, however, difficult to distinguish the details of this monument, as it is placed at a considerable height above the spectator. It has been engraved by Lasinio.

The rich colour of the windows in the southern transept, casting a warm glow around, is in contrast with the sombre hue of the rest of the building. These windows were the work of Domenico Livi da Gambassi, near Volterra, an eminent painter on glass, who learnt his profession in Lubeck. Their date is about 1434. Ghiberti and Donatello are said to have supplied most of the designs. The chapels round this transept contain frescos of saints, all of which have a certain grace and refinement, and belong to the latter period of the Giottesque school; they are by Bicci di Lorenzo, one of three generations of painters in the four-

* Henry died near Sienna, and his body was carried to Pisa, where this same Tino di Camaino was commissioned to make his monument.

teenth and fifteenth centuries, none of whom held a high place in the history of Florentine art; it is therefore less to be regretted that these frescos have been destroyed, or much repainted.

The lunette above the door of the old sacristy—*Sagrestia Vecchia*—was the second attempt of a Florentine artist, Luca della Robbia, as the corresponding lunette over the door of the new sacristy—*Sagrestia Nuova*—was his first, in this peculiar kind of terra-cotta or porcelain, which is covered with a glaze impervious to the weather, and which has stood the test of centuries. The process was kept secret by Luca and his nephews, and its history has died with them. Luca della Robbia was born in 1400; he was a pupil of Ghiberti, in marble and bronze; and was past forty years of age when he invented this hard enamel. The Resurrection, over the door of the Sagrestia Nuova, has figures of pure white, with plants below in green. In Luca's later works, and those of his nephews, the colours are multiplied, and the effect of the composition is less agreeable, as the beauty of expression and form is lost in flat gaudy blue, green, and yellow. In the works of Luca himself there is always a deep religious feeling, with a wonderfully close imitation of nature in his graceful women, and children, and angels, all of whom, in spite of the artist's realistic tendencies, have a spiritual beauty, and are simple yet sublime, without insipidity or affectation. The Ascension, over the door of the Sagrestia Vecchia, is even more beautiful than the Resurrection on the opposite side. Within this chamber is a lavatory by Buggiano, the pupil of Brunelleschi, who made the bust of his master, near the entrance to the Cathedral. He shows greater taste in the decorations of

this lavatory than in the *putti*, or boy-angels, seated on it, who are without any claim to beauty. A picture in a corner of the sacristy, placed at a great height, and in an imperfect light, represents the archangel Michael; it is by Lorenzo Credi, one of the best among the Florentine artists of the fifteenth century, and the friend and imitator of Leonardo da Vinci.

This sacristy has an historical interest attached to it; for here Lorenzo de' Medici took refuge on that fatal Sunday, the 26th April, 1478, when the Pazzi attempted his life, and succeeded in killing his brother Giuliano. The two Medici were kneeling in prayer before the altar under the cupola, when the elevation of the Host was the preconcerted signal for attack. Giuliano fell under many blows; Lorenzo was wounded, but escaped into the sacristy. Politian, whose monument we have just noticed, was with him, and he closed the doors against the enemy, whilst another of Lorenzo's friends, Antonio Ridolfi, sucked the wound lest the dagger should have been poisoned; a third, Sismondi della Stufa, climbed into the gallery for the singers, or organ-loft, and looked through the windows into the church, to see that all was safe, before admitting Lorenzo's partisans, who had assembled at this door, ready armed for his defence. Below this singing gallery and the corresponding gallery over the door of the new sacristy, were at one time splendid compositions in marble by Luca della Robbia and Donatello; but at the close of the seventeenth century, in an age of degenerate taste, on the occasion of the marriage of Prince Ferdinand, afterwards the Grand-Duke Ferdinand III., they were removed to make room for some decoration more pleasing to the Florentine public of those days. These valuable

works of art lay long neglected in the court of the Opera del Duomo, or office of the Board of Works for the Cathedral, but were finally removed to the Uffizi, where they are now among the principal treasures of the gallery.

The group of statuary behind the high altar of the choir, facing the apse,—unfortunately in too obscure a position to be seen, except on a very bright day,—is an unfinished work of Michael Angelo, executed in 1555, when he was eighty-one years of age. The subject is a Pietà, and the marble is supposed to have belonged to a column in the Temple of Peace at Rome, presented by Pope Paul III. to the great artist. Nicodemus and the Magdalene support the body of the Saviour, whose drooping limbs wonderfully express the powerlessness of death. The group is pyramidal, and equally fine when viewed from every side. A writer, who had a profound anatomical knowledge as well as deep feeling for art, observes,* "The group bears every mark of the independent spirit and grand style of this great master. . . . . The lengthened form of the body of Christ seems extended by its own weight, while the suppleness and lankness of recent death is finely marked by the manner in which the limbs hang in gentle bending and seem falling to the ground, with the natural disposition of the arms, as if affected by every motion . . . . the interest of the piece lies in the melancholy but placid countenance of the Saviour, which is lacerated by the crown of thorns," &c.

Formerly a marble canopy, supported by pillars, extended

* See the observations of Mr. John Bell, a brother of the celebrated anatomist, Sir Charles Bell. Mr. Bell was, during his short life, hardly less remarkable for genius than his brother. "Observations on Italy," by the late John Bell. 1825.

over the whole choir; but this was removed some years ago, and sold in detached portions. The canopy, and the marble enclosure, which alone remains, were constructed by Baccio Bandinelli, assisted by eighty-eight of his pupils. Baccio was a pupil of Rustici, who made the group over the northern gates of the Baptistery, and, like his master, was opposed to Michael Angelo, with whom he had the vanity and presumption to compete. Disappointed at the preference shown to the work of this great artist beyond his own, he vented his jealousy and spite by acts of excessive meanness; and, among other deeds recorded of him, when commissioned by the Grand-Duke Cosimo to renew the canopy in Serravezza marble, he removed the Pietà of Michael Angelo to its present obscure position, from the high altar where it originally stood, and substituted a colossal group of his own, representing the Saviour extended at the feet of the Eternal. Baccio's work has, however, long been taken from the Cathedral, and distributed between the Cloister of Sta. Croce and Sta. Maria Novella. The crucifix over the altar of the choir is by Benedetto da Majano. A medal struck at the time of the Pazzi Conspiracy, in commemoration of Lorenzo's escape, represents the choir with its canopy as it then appeared. The windows of painted glass beneath the cupola are from designs by Lorenzo Ghiberti, with one exception—that over the chapel of San Zanobius, which was designed by Donatello. The beautiful proportions of the choir and apse can only be appreciated on a bright day of spring. Beneath the altar, at the end of the apse, is the silver shrine of San Zenobius, the work of Ghiberti, and in a style resembling that of his most celebrated bronze gates, on which he was occupied at the very time he designed

these reliefs—1440. The subject in the central compartment of the shrine is one of the most famous miracles of St. Zenobius, the restoration of a dead child to life. A French noble lady was on a pilgrimage to Rome, and brought her child with her as far as Florence, where she left him under the charge of the bishop. Her little son fell ill in her absence, and died the day of her expected return. She met the procession bearing his body in the Borgo degli Albizzi, and, falling on her knees before St. Zenobius, she entreated him to pray that her child might be restored to her. He knelt down on the spot, his prayer was granted, and the mother's heart gladdened by having her child again. The legend is given here with simple pathos: the body of the boy lies extended on the ground, whilst the new-born spirit, soon to return to earth, hovers above; the mother and the saint kneel at his head and feet, and the circle of spectators are full of sympathy. The reliefs at either end of the shrine represent other miracles of the saint, and on the back are six angels sustaining a garland, with an inscription in honour of St. Zenobius, who is here said to have abjured paganism in early youth, to have bestowed all his goods to feed the poor, and to have been appointed one of the seven deacons of the Church by Pope Damasius. Above this shrine is a Cenacolo or Last Supper, by Giovanni Balducci, a painter who does not bear a very high reputation, and on either side are distemper pictures, by Pocetti, representing the Apostles sent on their mission and Jesus with the disciples at Emmaus. Pocetti lived in the seventeenth century, and though he executed some very able works, he was in general more remarkable for the number than the excellence of his paintings. Over the shrine is the Shield of the Guild of

Wool, the Lamb bearing the banner on a blue ground. The chapels on either side, within the apse, contain good statues. Beginning with the corner next the Sagrestia Vecchia, is St. Luke, by Nanni di Banco, a well-known Florentine artist of the fifteenth century; and St. John the Evangelist, by Donatello; on the opposite side, next the altar, St. Matthew, ascribed by some to Donatello, by others to Pietro Ciuffagni; and lastly St. Mark, by Nicolò Aretino.

The bronze doors of the Sagrestia Nuova are by Luca della Robbia, who, though he learnt the art of casting metal from Ghiberti, differs from him in style and treatment. Within the ten panels, of which these doors are composed, are the Madonna and Child, St. John the Baptist, the four Evangelists, and the four Doctors of the Church; each figure is attended by two angels. There is no attempt at landscape or perspective in the background; the figures are natural and easy, but have neither the grace nor elegance of Luca's other works. The flattened arch above the door is a characteristic feature of Brunelleschi's architecture; the chamber itself was also constructed after his design, and is known as La Sagrestia della Messa, because the holy wafer or host is kept here. The inlaid wood-work, *intarsiatura*, by which the cabinets containing the priests' garments are adorned, is the work of Benedetto da Majano, the artist who made the monument of Giotto in the nave of the Cathedral. The genii holding garlands are attributed to Donatello. There are also two lavatories—one, with a very lovely angel's head and elegant decorations, by Donatello; the other, executed in 1440, and of inferior workmanship, by Buggiano. In the centre of the pavement of the northern transept is a disc on a marble slab, on which the

sun's rays fall through an opening in the lantern of the cupola on the 29th of June, the period of the summer solstice. It is at present concealed by a wooden floor for the convenience of the priests, as service is almost daily performed in this transept. This gnomon, the invention of Paolo Toscanelli, a Florentine astronomer, in 1468, is so celebrated, that Lalande considered it one of the most important scientific instruments of its kind, owing to the strong light falling on it, from the direction of the ray which passes through the opening above. Toscanelli corresponded with Christopher Columbus, and by his observations indirectly aided him in his discoveries.

The statue within this transept, next the Sagrestia Nuova, is St. Andrew, by Françesco Ferucci, a pupil of Andrea Verocchio: he died about 1529, the year of the famous siege of Florence. The fresco near is by Santi di Tito, the scholar of Bronzino, and represents Pietro Corsini, bishop of Florence, who died in 1405. He belonged to the family of Prince Corsini, and received a cardinal's hat in 1369; but he joined in the schism of the Church, which arose after the election of Pope Urban VI., whose severity alienated the whole body of cardinals from him, and caused the election of an anti-pope. Pietro before his death repented his sins against the papacy. Opposite the bishop is another fresco to Luigi Marsili, an accomplished scholar and learned theologian, who died in 1394, and was buried at the expense of the city. The painting is by Bicci di Lorenzo, who painted in the chapels of the southern transept, and it was originally in another part of the Cathedral, from whence it was transferred to this place.

The inscriptions on marble slabs inserted into the walls

which surround the choir, and on either side of the two sacristies, record the foundation of the Cathedral, and the translation of the ashes of Zenobius from San Lorenzo to Sta. Reparata. They were afterwards deposited in the shrine at the end of this apse. Another inscription commemorates the council held in the Cathedral by Pope Eugenius IV., in 1429, for the reconciliation of the Greek and Latin Churches. The inscriptions on the opposite side, near the nave, refer to the gnomon in the northern transept and to the visit of Pope Pius VIII. in 1815.

The fresco in the cupola represents the Last Judgment, and was the joint work of Giorgio Vasari and Federigo Zucchero. The upper portion, nearest the lantern, is by the former artist, who executed it when quite an old man, in 1572, by order of his patron the Grand-Duke Cosimo I. He solemnly attended mass before mounting the scaffolding to commence his perilous undertaking, which he did not live to finish, and the work was immediately consigned to Federigo Zucchero, the younger of two brothers. Both of these brothers were artists; Federigo is well known in England by his portraits of Queen Elizabeth, of her gigantic porter, and of other worthies of that time. This fresco in Sta. Maria del Fiore was his greatest work, remarkable for the multitude of figures, and their magnitude; and though defective in composition, the sober tone is in keeping with the grey colour of the whole building. It was not finished until 1579, and when exhibited to the public, caused much disappointment. Though Zucchero had deviated considerably from Vasari's design, all its defects were imputed to the deceased artist, and the poet Antonio Francesco Grazzini, better known as Lasca, made the fresco of this cupola

the subject of one of his burlesques, in which he declares the Florentines would never rest until it should be effaced by whitewash :—

"Giorgin, Giorgin, debb' essere incolpato—
Giorgin fece il peccato,
Presuntuosamente il primo è stato
La cupola a dipingere ;
E il popolo Fiorentino
Non sarà mai di lamentarsi stanco
Se forse un dì non se le dà di bianco." *

The monument over the first door in the northern aisle was supposed to have been raised to a son of the emperor Henry III., who died in Florence; but it was more probably placed to the memory of Aldobrandini Ottobuoni, a virtuous citizen, who, when Anziano or elder of the Republic in 1256, resisted the bribes of an envoy from Pisa, who wished him to demolish a fortress which had been seized by the Florentine Guelphs from the Pisans. The Florentines showed their gratitude by decreeing him a public funeral in Sta. Reparata, and though it was supposed that in 1260 the Ghibellines scattered his ashes to the winds, authentic records are preserved of the transference of his sepulchral urn from Sta. Reparata to Sta. Maria del Fiore.

Almost adjoining this monument is a fresco of the

* "Georgin, Georgin, you ought to be accused—
Georgin committed the sin,
Presumptuously he was the first
To paint the cupola ;
And the Florentine people
Will never cease to mourn
Until perhaps some day it may be covered with whitewash."

fifteenth century by Domenico di Michelino, who is mentioned in Vasari as a pupil of Fra Angelico. It represents Dante expounding his poem, and was placed here in 1465, when the Signory selected Sta. Maria del Fiore, as well as other churches, for lectures to be delivered on the "Divina Commedia." The design for the likeness of Dante was made for Michelino by Alessio Baldovinetti, who probably had taken his idea from the portraits by Giotto. The poet is dressed in a red cap and tunic, and is crowned with laurel. He holds the "Divina Commedia," which emits rays of light, illuminating the city of Florence. On his left are the condemned, and, in the background, Adam and Eve. Florence is represented with her second circuit of walls, and one of the old gates has the ante-port. The inscription is by Politian, and was added in 1470.

The second lateral door, facing the Via Ricasoli, is generally closed. The wooden urn above was placed there to the memory of Don Pedro di Toledo, viceroy of Naples, and father of the unhappy Eleonora, wife of the Grand-Duke Cosimo I. Don Pedro was supposed to have died from eating too plentifully of snipes, but in reality he was poisoned by order of his son-in-law, for having remonstrated with him on the ill-usage of his daughter. Cosimo honoured his father-in-law with a magnificent funeral and a monument in the Cathedral.

Beyond this is the monument to Arnolfo di Cambio, the work of the modern sculptor Costoli; for it was only in 1848 that the Florentine municipality thus honoured the first architect of their Cathedral. A statue, by Donatello, of the celebrated scholar Poggio Bracciolino, which was executed for the façade of the Cathedral, was transferred

by the Grand-Duke Francis I., son of Cosimo I., to its present position in 1569, and has ever since been supposed to represent one of the twelve apostles. Poggio was born towards the end of the fourteenth century at Terra Nuova, near Arezzo, but within the Florentine territory. He was the intimate friend of Leonardo Aretino, and acted as secretary to Pope John XXIII. (Baldassare Cossa) at the Council of Constance in 1414, where he witnessed the martyrdom of John Huss. Poggio afterwards became chancellor of the Florentine Republic and one of the Priors of the arts. His latest literary production was a history of Florence.

The last monument in this aisle is to Antonio Squarcialupo, a celebrated organist and composer, born in 1440. He enjoyed a European reputation, and was employed by Lorenzo de' Medici to build organs for the Baptistery and Cathedral. He also built two organs for old St. Paul's in London, both of which perished in the Great Fire.* His bust on the monument is by Benedetto da Majano.

Suspended against the opposite column is a picture of St. Zanobius by Andrea Orcagna. The saint is seated with St. Crescenzius and St. Eugenius kneeling at either side. His feet rest on pride and cruelty. Cavalcaselle speaks of this picture in the following terms :—" In spite of partial restoring, the colour is fine, clear, and luminous. The life-size figure of the Florentine saint is imposing and majestic in deportment, of well chosen type, and lined out with

* See " Marietta de' Ricci," note by Luigi Passerini, vol. iii. p. 964; and " Tuscan Sculptors," by C. Perkins, vol iii. p. 211.

severely simple contours. Animation is in his glance. Orcagna's manner is here revealed," &c., &c.

The pavement of the Cathedral is remarkable for the rich effect of the various coloured marbles: it was begun in 1526. The designs are attributed partly to Baccio d' Agnolo and his son Giuliano, and partly to Françesco de San Gallo and Michael Angelo.

A valuable collection of choral books are kept in the northern transept. The miniatures on the margins are all later than 1508; several were executed by a painter named Vanti degli Attavanti; he was followed by a still more celebrated artist, Monte di Giovanni, who, between the years 1515 and 1527, painted one hundred and eleven miniatures in the choral books of this Cathedral. A Dominican, Fra Eustachio, added thirty-one between 1520 and 1525, and Antonio di Girolamo d' Antonio d' Ugolino, a Florentine, painted eight more between 1526 and 1530; finally, Giovanni Françesco di Marietto painted four in 1526.

The finest miniatures are those of Monte di Giovanni, especially one in the book lettered S, where there is a most beautiful and original treatment of the Annunciation, uniting the feeling, grace, and spiritual loveliness of Fra Angelico with the superior drawing of a later century. A long procession of angelic beings move in procession along a beautiful cloister. Some pause to embrace, others follow the archangel Gabriel, who approaches the Virgin, at whose feet are roses and lilies. The cloisters, the white garments of the angels, the brilliant hues of their wings, are all painted with a purity, delicacy, and precision which cannot be surpassed.

This volume also contains two miniatures by Attavanti: one of our Saviour calling Peter and Andrew; the other of a Crucifixion, in both of which there is great variety of expression; the Evangelists and the Angel of the Annunciation, at the corners of the page, are also full of life. The birth of St. John the Baptist, and St. Thomas receiving the girdle from the Virgin, by Monte di Giovanni, are likewise rendered with the utmost delicacy, and very gracefully composed, whilst lovely little medallions of landscapes and flowers adorn the margins.

In Book C, Monte di Giovanni has painted Judas kissing the Saviour; St. Peter cutting off the ear of Malchus, and Christ bearing his cross. Vasari remarks of the works of Monte di Giovanni, that they were distinguished by a large manner of composition, an artistic arrangement of the drapery, and of the grouping and movement of his figures; and that in place of the usual simple mode of painting used by other illuminators, he laid on his colours with a full brush, and with bold and free touches, in the manner common to artists accustomed to larger compositions; finally, by a picturesque distribution of his chiaroscuro he produced wonderfully harmonious effects in these minute pictures. He was, besides, a correct draughtsman; his draperies had admirable folds, and his heads were full of nature.*

The miniatures of Fra Eustachio, in which he gives the history of Moses, are feeble, though with a certain prettiness. In Book V are the paintings of Giovan Francesco Mariotto; they have great variety of expression: one contains a splendid head, supposed to represent the Eternal,

* See Vasari, "Vite dei Pittori," vol. v. pp. 166—170.

supported by seraphim; the crucified Saviour is in the centre; there is a lovely representation of the Virgin with a vase of lilies at her feet, and in the first letter of the page a fine head in profile.*

Small doors in either aisle, near the transepts, lead by narrow staircases to the cupola. From the interior gallery, below the drum, the huge proportions of Vasari and Zucchero's fresco may be appreciated, as well as the vast height of the building, looking below and above. On this level is the magazine of the Cathedral, a rudely constructed chamber, containing plaster models of figures above life-size, which were intended for the façade in the reign of Ferdinand II., but which were never adopted. Here also is an original piece of sculpture by Giotto, a marble bason resting on a pillar, with the statuette of an angel springing from the centre, a simple but beautiful work. Two casts of bas-reliefs are all that is left of a pulpit which formerly stood in the centre of the Cathedral, and from which the good Bishop Antonino, and Savonarola, addressed the people.

The ascent to the lantern from this part of the cupola is the most severe, but is well worth the fatigue. The way leads between Brunelleschi's double dome, where the enormous chain which encircles the inner shell of the cupola was once to be seen, though now boxed up. On reaching the external gallery below the ball, the visitor finds himself standing in a niche, which communicates beneath arches with seven other niches, thus completing the octagon of the

* In order to obtain leave to see these choral books, application must be made to the Director of the Opera del Duomo.

lantern, whilst a single bar is between him and the dip of the cupola. From every side the eye wanders over a lovely stretch of hill and valley, from Signa to Vallombrosa, and from Monte Senario on the Bolognese Road, to the various ranges of mountains towards Rome, whilst below are the overhanging roofs of rough tiles, and the crowded streets and piazzas of the city.

CHRONOLOGY.

	A.D.
Ammanati, Bartolommeo	1511—1592
Antonino, the good bishop	1389—1459
Aretino, Nicolò	1417
Arnolfo di Cambio	1310
Attavanti, Attavante degli	1487
Baccio Bandinelli	1493—1560
Baccio d'Agnolo	1462—1543
Benedetto da Majano	1442—1497
Bicci, Lorenzo de'	1400(?)1460
Brunelleschi	1379—1446
Castagno Andrea	1396—1457
Columbus, Christopher	1441—1506
Cosimo I., Grand-Duke, reigned	1519—1574
Corsini, Piero, Bishop	1309
Cupola of Cathedral painted	1579
Dante Allighieri	1265—1302
Donatello	1386—1466
Eugenius IV., Pope, came to Florence	1439
Farnese, Piero, died	1363
Ferdinand II., Grand-Duke, reigned	1621—1670
Ferdinand III., Grand-Duke, reigned	1791—1824
Ferucci, Andrea	1465—1526
Ferucci, Françesco	1580
Ficino Marsili	1439—1499
Gaddi, Agnolo	1333—1396

	A.D.
Gaddi Gaddo	1259—1332
Ghiberti, Lorenzo	1378—1455
Giotto	1276—1336
Hawkwood, Sir John	1394
Henry III., Emperor, reigned	1039—1056
Henry VII., Emperor, reigned	1308—1314
Lalande, astronomer	1732—1807
Manetti, Gianozzo	1396—1459
Marsili Luigi	1394
Michelino, Domenico, died	1470
Nanni di Banco died	1421
Nicolò Tolentino died	1434(?)
Orcagna, Paolo, living	1376
Paul III, Pope, died	1540
Pazzi Conspiracy	1473
Pedro, Don, di Toledo, died	1553
Picinnino died	1440
Pius VII., Pope, came to Florence	1815
Poggio Bracciolino	1380—1434
Politian died	1494
Robbia, Luca della, died	1482
San Gallo, Françesco di	1404—1576
Squarcialupo, Antonio, died	1430
Toscanelli, Paolo, died	1479
Uccello, Paolo	1397—1475
Vasari, Giorgio	1511—1574
Verrocchio, Andrea	1435—1488
Visconti, Filippo Maria, Duke of Milan, reigned	1423—1441
Zucchero Federigo	1543—1609

CHAPTER V.

INSTITUTIONS OF THE MISERICORDIA AND THE BIGALLO.

AMONG the buildings which surround the piazzas of San Giovanni and of the Duomo, there are two at the corners of the Via Calzaioli which belong to institutions closely connected with the history, the manners, and the character of the Florentine people; the Misericordia and the Bigallo.

The Misericordia, the oldest of the two, once possessed the beautiful little oratory now belonging to the Bigallo. The origin of the Misericordia is related by an old chronicler, Messer Françesco Ghislieri, as follows:—In the thirteenth century it was customary to hold two annual fairs, one at the feast of St. Simon, in October, and the other at that of St. Martin, in November. Woollen cloth, the staple commodity of the city, was the article chiefly sold on these occasions, and a great many porters were employed to carry the goods to the houses of the purchasers. The porters had their stand in the Piazza di San Giovanni, near the Cathedral; but as the pavement was often overflowed in autumn or winter by inundations from the Mugnone, they were allowed to take shelter in the cellar of a house belonging to the

Adimari, one of the principal Florentine families, where they gathered round a brasier, and gambled away their scanty earnings. It happened that in the year 1240 one of their number, Pietro Borsi, was the son of pious parents, and, scandalized by the oaths and vices of his comrades, he exhorted them—and not without effect—to amend their lives: he further proposed that any one blaspheming the name of Christ or the Virgin, should pay a fine into a box suspended against the wall of the cellar. A considerable sum was soon raised, and the question next arose how to dispose of the money.

Florence was at that time distracted by war and pestilence; for though the Signory had just concluded a peace with their neighbours, the Siennese, the feuds betwixt Guelphs and Ghibellines continually occasioned fresh disturbances within the city. Although prone to swearing and gambling, the Florentine is by nature devout; and as, in times of public calamity, men are everywhere peculiarly susceptible to religious impressions, Pietro Borsi suggested that his comrades should form themselves into a society, and devote the proceeds of their fines to the purchase of six litters for the conveyance of sick or wounded persons to the hospitals or to their homes, and to carry the dead to burial. One litter was assigned to each district or Sestiere of Florence, and the porters who undertook this office at first accepted a small remuneration, but afterwards refused all payment. After Pietro Borsi had departed this life, a second leader was chosen, who caused the box to be hung in a conspicuous place outside, with an inscription fastened to it, asking alms for the sick from those who passed that way. The money thus obtained enabled the

Society to purchase rooms above their cellar, which they converted into a chapel or oratory.

The feuds within the city had meantime been fomented by the intrigues of the Emperor Frederick II., and had increased in violence. Every family of wealth or distinction was ranged on one side or the other, and converted the high towers attached to their dwellings into fortresses. The Ghibellines, who proved successful, destroyed the palaces and churches belonging to the rival faction; even the Baptistery, because chosen by the Guelphs for their place of meeting, had become obnoxious to them, and they consulted how to destroy it. Opposite, at the corner of the Via Calzaioli, adjoining the houses of the Adimari, stood one of the highest towers of Florence, known as the Guarda-Morto, because near the entrance of the cemetery, and where the dead were exposed previous to interment. The Ghibellines determined on its demolition, in the hope that the Baptistery should be crushed in its fall as if by accident, and they confided the work to Nicola Pisano, who was, however, equally resolved to save this ancient temple from destruction. He accordingly contrived to shake the strong walls of the Guarda-Morto by piercing them at intervals throughout the entire height, and setting fire to combustible materials placed within for the purpose; he thus caused the tower to fall perpendicularly, without causing any injury to the circumjacent buildings. After the demolition of the Guarda-Morto, the Brothers of Mercy—as the society of poor porters called themselves—obtained possession of the site, which they surrounded with an iron grating, and used for their burying-ground. The space was suf-

ficiently large for the purpose, since it was then customary, and is still usual in Tuscan villages, to construct a pit for the reception of the dead, closed by a slab, which is raised for every burial.

From an early period in the history of the Misericordia a certain number of the younger brethren or novices were appointed, week about, to perform the offices of mercy. They wore a red dress and hood to match the litter of the same colour, but they afterwards adopted a black dress and black litter with a blue coverlid for the sufferer. In the course of years the brethren increased in numbers, so that they were obliged to change their residence, but they never relaxed the rules they had laid down for themselves, viz., to carry the sick, and to repeat a certain number of litanies in their Oratory, as well as to offer up a daily mass for the souls of their deceased brethren, and of those who might have died on their way to the hospital, and for whom they provided a burial in one of the three vaults under the Cathedral, granted to the Misericordia by the Board of Works of Sta. Maria del Fiore, and which may still be recognised by the arms of the Society.

About four years after the foundation of the Misericordia, a new cause of discord arose in the city. Early in the thirteenth century a sect of heretics began to spread their dogmas in Florence. Their theological opinions did not differ widely from those professed by our own Wickliffe, by the Bohemian John Huss, and by all the early Protestant Reformers, and were derived from the Paulician Christianity of the East, a branch of the Manichean, who placed the highest value on the writings of St. Paul. They were first known in Europe

space was, however, still insufficient for their purpose, and they made a fresh appeal to Florentine liberality. The inhabitants of the district of Sta. Reparata therefore granted them a few more feet of ground in advance of the covered Loggia, and they commenced the building which now forms the Loggia to the Oratory of the Bigallo. Vasari attributes the design to Nicolo Pisano, but, as its date is a century later, it was probably the work of Andrea Orcagna. The Loggia was finished in 1358, when the delicate iron grating, the work of Françesco Petrucci, a celebrated Siennese artist, was placed here. According to the books of the company, the statue of the Virgin within the chapel was executed by Alberto Arnoldi, a pupil of Andrea Pisano; he was also the author of the group of the Madonna and Child outside, now preserved under glass, above what was at one time the entrance to the chapel.

Though this exquisite little building was erected by and for the Brothers of Mercy, the Signory passed a decree in 1425, obliging the Misericordia to unite with the Bigallo, and to divide their residence and possessions with this company: the arms of both societies—the Cock of the Bigallo and the Cross of the Misericordia, were therefore quartered on one seal. A fire having destroyed the upper part of the building, the captains of the Bigallo hoped to establish their claim to the whole, by ordering two frescos to be painted, which, though much injured, may still be traced on the outer walls; in one of these Peter Martyr is represented preaching at the corner of the Via Ferrivecchi, where he exorcised the black horse; and in the other he is seen distributing banners to his followers. The building is here represented as it then appeared, the Loggia occupying the space within the first arch,

the Oratory or chapel within the second, and the entrance to the residence of the captains of the Bigallo within the third. The first fresco is attributed to Taddeo Gaddi, the second to Pietro Chellini, but neither of them with any foundation. They were really painted by two artists of small repute, Ventura di Moro and Rossello di Jacopo di Scolari Franchi. These frescos were executed in 1445, and were partially restored in 1864.* Above the arch, to the left of these frescos, are two angels full of grace and beauty, evidently the work of a superior master, perhaps Orcagna, if, as appears probable, he was the architect of the Loggia. They are on either side of the statuette of the Madonna and Child, which stands in a shrine under a rich canopy. Beyond these, are statuettes of a male and female saint bearing palm branches, probably intended for St. Thomas Aquinas and St. Mary Magdalene; the male saint carries a book, the female saint a vase. The wide overhanging roof of the Loggia is supported by handsome corbels or brackets, once painted, but time and weather have destroyed all trace of colour. The arches of the Loggia lean on spiral columns, which have a greater appearance of strength than is usual with this form of column, owing to the rich foliage twined around them. At the apex of each arch, ornamented shields contain half-length figures of our Saviour, and of the Evangelists. The Fathers of the Church and angels are on either side, whilst in the angels above are allegorical figures, two of which represent Justice and Fortitude. Over each arch are double windows in the old Florentine style, the upper portion of which takes the form of a pointed trefoil.

* See "Curiosità Storico Artistiche Fiorentine," by Luigi Passerini.

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Within the arches are small medallions of dark marble, inlaid with the Cross of the Misericordia in red; the letters F. M., *Frate Misericordia*, and abbreviated signs above, are inserted in metal. As this is the old seal of the Fraternity, it establishes their prior claim to the Loggia. The cellar, entered by a low door immediately to the right of the present entrance to the offices of the Bigallo, is believed to be the same in which Pietro Borsi and his companions met, and it is said that the image of the Virgin, before which they worshipped, is still preserved on one of the arches within.

The union of the Misericordia and the Bigallo was not of long continuance. The captains of the Bigallo refused to assist in carrying the sick, and confined their charities to offering a shelter for the homeless. The Brothers of Mercy, finding that their funds were entirely at the disposal of men who refused to share in their labours, gradually lost their zeal, till at last no one could be found to perform the work. In 1475 the body of a man was discovered lying in the Via de' Macci, near Sant Ambrogio, with none to bury it; at last one bolder than the rest took it up on his shoulders, and, carrying it to the Palazzo della Signoria, laid it at the feet of the Gonfalonier. This incident led to the restoration of the Misericordia, under the title of Misericordia Nuova, to which society was granted the same right over the Oratory formerly enjoyed by the Misericordia Vecchia. New statutes were compiled and approved by the Archbishop of Florence, and the city found the Misericordia so useful that the republican, and subsequently the grand-ducal government, confirmed their privileges. They continued to use their ancient Oratory, with its beautiful Loggia, until

1524, when they resigned it wholly to the company of the Bigallo, and obtained instead the Church of San Cristofano, no longer now existing, but which stood in the Corso degli Adimari; in 1576, by a decree of the Grand-Duke Francis I., the fraternity removed to their present residence in the Piazza del Duomo, on the opposite corner of the Via Calzaioli from the residence of the Bigallo, where, in 1781, they built their church.

Meantime the Society of the Bigallo had likewise experienced reverses. In 1541 the Grand-Duke Cosimo I. had dismissed the twelve captains, and placed the Institution under a board of directors, composed of one ecclesiastic and twelve lay citizens, with full power over the children committed to their charge. The Hospital for the reception of children was established at San Bonifazio, but was afterwards transferred to the Convent of Sta. Caterina, in the Via delle Ruote. The boys were put out to trades, the girls maintained until they married: but so many children were thrust upon public charity by the cruelty or neglect of their parents, and their numbers increased so rapidly, that the directors were at last obliged to send them out as agricultural labourers.

In 1777 the board was abolished, and the administration was confided to a commissary; the Hospital was at the same time removed to a house adjoining the Oratory of the Bigallo. The number of abandoned children is now small, and of these, the majority who receive the benefits of the Institution are orphans whose parentage is known. After them come the children of widows, but they are limited in number, and must be recommended by the municipality; lastly, the children of widows who have married a second time, and who have neither uncles, aunts, nor other rela-

tions to support them. A certain number of the children receive their education within the walls of the Bigallo, but as there are nearly a thousand in the Institution, most of them are boarded out in private families until they reach the age of eighteen; and those to whom they are confided are paid a monthly salary for their food, but the Bigallo clothes them and superintends their treatment. When the girls marry they are given a dowry, whilst the boys are educated to some trade, and from the age of eighteen to twenty they continue to receive clothing and assistance from the Institution, although placed under the tutelage of the civil Prætor, a magistrate of the city. Certain poor nobles and citizens have a right to receive dowries for their daughters from the funds of the Bigallo.

Within the building are several interesting works of art. The office-room of the Cashier, to the left of the entrance, contains a large fresco which was transferred hither from the external walls in 1777. The subject is lost children restored to their weeping and joyful mothers, among whom the Brothers of Mercy can be distinguished by their costume. This fresco was painted in 1380, and the artists' names are recorded in the books of the captains of the Bigallo, as Piero Gerini and Ambrogio di Baldese, by whom it was executed when the building still belonged to the Misericordia.* There are other frescos in this room, which repre-

* This fresco, besides those which still remain outside the building, is generally attributed to Pietro Chellini; this belief arose from a passage in the "Archives of the Commissary," lib. x. p. 8. But Count Luigi Passerini considers this an error, and that the only paintings which can in reality be attributed to Chellini are the decorations round the elegant windows above the Loggia and Oratory. (See "Curiosità Storico Artistiche Fiorentine.")

sent the various works of mercy. To the right of the door is a painting with the date 1342, in which the mother of the Saviour is seen as the Patroness of Florence, St. Mary of Mercy; a variety of persons kneel before her, and Florence, surrounded by her third circuit of walls, is at her feet. The Virgin has a mitre on her head, a cope or sacerdotal cloak is on her shoulders, and her stola or robe reaches to the ground, and is adorned with eleven ovates, five on either side and one at the throat, each containing mottos alluding to the good works which belong to the Brothers of Mercy; in one they carry a bier, and are represented in their red hoods, a proof that the picture was executed at a very early period. Richa ascribes it to Giottino. To the left of this painting the Ten Commandments and the seven sacraments of the Church are inscribed in Gothic characters.

In an upper room, appropriated to the use of the commissary of the Bigallo, there is a singular little picture by a pupil of Giotto, and another, with a quaint representation of the Saviour leaning against the cross with his feet in the sepulchre. At the back of this picture is a Madonna and Child, with St. Peter Martyr kneeling on her right, and holding a lily; St. Francis, with a book, on her left. Below is seen the banner of the Bigallo carried by a monk, who stands beside a second representation of Peter Martyr, who is bestowing another banner on a captain of the Bigallo; the other captains with their banners in their hands are standing round. Near this early specimen of art is a triptych, or picture in three panels, also of the school of Giotto, which has higher claims of merit: it was given to the Society by one of the captains. St. Christopher, St. Nicholas of

Bari, St. Catharine, and St. Margaret are painted outside, and the Saviour is represented in the lunette above. Though born at Myra, the remains of St. Nicholas were conveyed to Bari, as those of St. Mark to Venice. The picture relates to one of the miracles performed by St. Nicholas after his death. The centre compartment represents the Madonna and Child enthroned; the twelve Apostles, with St. John the Baptist and St. Nicholas, are round this group; they are painted with truth of expression and delicacy of finish. The donator and his wife kneel at the feet of the Virgin. Within the left panel is an Adoration of the Shepherds, and above it, is represented part of the story of the miracle attributed to St. Nicholas. A Turk is seated at dinner, with a child who is acting as his cup-bearer, but whom St. Nicholas in a vision is preparing to carry away. Within the right panel is the Crucifixion, and above the cross the pelican. The expression of the Virgin and saints below the cross is earnest and touching. In the upper compartment a married couple are at dinner, and the saint is restoring to them their lost child.* The picture is on a gold ground, and the miniatures are carefully executed; although much repainted, it has great merit both in feeling and graceful composition.

The image of the Virgin, by Arnoldo Arnoldi, within the Oratory, was executed between 1359 and 1364. The vaulting of the chapel was painted in fresco by Nardo and Bartolommeo; the first is supposed to have been a pupil of the architect, Andrea Orcagna; the second was a Siennese painter. Giunti and Rosselli, two other artists, continued

* See Mrs. Jameson, "Sacred and Legendary Art."

the work in 1425, and the walls were painted by Giovanni di Donnino in 1426. The Oratory was whitewashed in 1760, and their labour concealed until the restoration of both the Oratory and Loggia in 1862. The predella or gradino below the statue of the Virgin is one of the finest works of Ridolfo Ghirlandaio, and succeeded an earlier predella of Ambrogio Lorenzetti or Baldesi. The first of the five panels represents the martyrdom of Piero of Verona—Peter Martyr. The saint is writing *Credo* on the ground with his finger dipped in his own blood. The three crowns of glory are suspended over his head: the red crown of martyrdom, the silver crown, and the golden crown which is nearest heaven. The landscape background is exquisitely painted, and the floating drapery of the friar who is making his escape gives admirably the idea of speed; the arm of the assassin raised to strike is full of vigour; in his left he bears a shield on which is the device of the scorpion, the emblem of the Gentiles. The central panel represents the Virgin of Mercy with outspread mantle, supported by two exceedingly beautiful angels. On her right is an Adoration, in which the Madonna is very graceful, and the playful attitude of the Child lying on the ground extremely beautiful. To the left of the Virgin of Mercy is the Flight into Egypt, an equally lovely composition. On the last panel are the Brothers of Mercy, burying a dead body in one of the square vaults in front of the Baptistery. Nothing that Ridolfo Ghirlandaio ever painted can excel this predella, which is rich and harmonious in colour, and has all the charm of life, movement, and beauty of composition. Vasari justly calls them "superb miniatures." They were placed here in 1512, at the same

time with the group above the altar, which is by Antonio Caroto, a celebrated artist of that period.*

On the opposite side of the Via Calzaioli, in the Piazza del Duomo, over the door of the Misericordia, is an inscription in gold letters, recording the name of the Society, and the date when the brethren took possession of this building. Before it had attained its present proportions, the façade, or front, was several feet farther back; and in 1561 it was decorated with paintings by Bernardo Pocetti, representing the Seven Works of Mercy. These were destroyed in 1780, when the building underwent alterations; but small copies were made of them by Antonio Fedi, which are preserved in a room of the Bigallo. There is nothing of importance in the chapel attached to the official rooms of the Misericordia. The ceiling is modern; but the terra-cotta Madonna and Child above the altar is a good specimen of Luca della Robbia; the bust of St. Sebastian, and a head intended to represent Mercy, are by the modern sculptor Santarelli. The history of Tobias, typical of the Christian Pilgrim, is represented in a series of feeble pictures round the chapel; but, on either side of the door, Tobias and St. Sebastian, by Santi di Tito, are more worthy of notice. The adjoining room, where the brethren meet, preparatory to starting on their mission, always has the litter ready for use; and around are wardrobes, containing the

* During a period of bad taste, the arches of the Loggia were filled in with brick and mortar; and it was due to the praiseworthy exertions of the late Marchese Paolo Feroni, Director of the Uffizi Gallery, and President of the Fine Arts in Florence, that this building was restored to its original condition, and that many other improvements, or rather restorations, were effected.

peculiar costume of the Misericordia. A large picture by Ludovico Cigoli represents the plague of 1348, described by Boccaccio, in which the Brothers of Mercy were pre-eminently useful. The marble image of the Madonna and Child over the altar is by Benedetto da Majano; the boy-angels beneath, in fresco, are sweet in colour, form, and action, and are by Santi di Tito. Over the door leading to a smaller room is another statue by Benedetto da Majano. A third room to the back contains the only real art treasure belonging to this Institution; it is a picture of the Madonna and Child by Franciabigio, which so closely resembles the manner of his master, Andrea del Sarto, as to have been often mistaken for a genuine work of the great Florentine colourist. It was presented to the Misericordia by the Grand-Duke Leopold I., and was formerly in his villa of Petraia, in the vicinity of Florence. The pictures on either side are portraits of Clement XII. and of one of the Corsini family. In a room beyond is an ideal portrait of Pietro Borsi, the founder of the Institution. The rest of the pictures are portraits of various Grand-Dukes, or representations by Santi di Tito of good deeds performed by the Brothers of Mercy, the chief interest of which consists in the peculiarity of the costumes worn on different occasions. The old ballot-box stands here; it is a singular machine, and still used when, on the death of one of the brethren, a vote by ballot decides who is to pay for wax candles for the obsequies. The name of each brother is written on a small slip of parchment, and inserted into a hollow piece of wood called the *ghianda*, because in the shape of an acorn. These are dropped into this gourd-like receptacle, which is turned round by a handle until the *ghiande* are well mixed, when the lot is drawn.

The Misericordia continues faithful to its work of six centuries. At a sound from the Campanile of the Cathedral, the Giornante, or day worker, hastens to the residence in the Piazza to learn his duties from the captains, or Capo di Guardia: a half-hour glass is turned to mark the interval between the summons and his arrival. Every Giornante is provided with his long black dress, and the hood which covers his face, only leaving holes for the eyes, so that he may not be recognised when upon his labour of mercy. The captain repeats the words, "*Fratelli, prepariamoci a fare quest' opera di misericordia*"—"Brothers, let us prepare to perform this work of mercy;" and, kneeling down, he adds, "*Mitte nobis Domine charitates humilitates et fortitudinis;*" to which the rest reply, "*Ut in hoc opera te sequemur.*" After a prayer the captain exhorts the brethren to repeat a Pater Noster and Ave Maria for the benefit of the sick and afflicted; then four of the number take the litter on their shoulders, and, preceded by their captain, the rest follow, bearing the burden in turns, and repeating every time when another set take it up, "*Iddio le ne rende il merito,*" to which those who are relieved answer, "*Vadano in pace*"—"Go in peace." When sent for by a sick person, the Brothers assist in dressing the patient, and carry him down to the litter, where he is gently and carefully laid. The brethren sometimes act as sick nurses, to which office they are trained; but they may never receive any remuneration, nor taste anything except a cup of cold water. As the Brothers of the Misericordia passed along the streets of Florence, all persons formerly raised their hats reverentially; but this custom has not been generally observed during the last few years.

The Society is composed of seventy-two captains or

Capi di Guardia. Every day fifty Giornanti, or members of the Society who are pledged to be in attendance each on a given day of the week, are in readiness to carry the sick to the hospital and perform the other duties of the Misericordia. They are all equally bound to lend their services night or day, but a certain number of the brotherhood, called Nottanti, are especially devoted to nurse the sick at night in their houses; others, called Mutanti, are instructed in a method peculiar to the institution, by which to carry the sick from one bed to another, without causing the slightest movement or disturbance, or even uncovering the patient; likewise to change the clothes and linen. Besides these, there are the Stracciafoglie, or Novices, and the Buona Voglie, or Volunteers, who have already served as Giornanti, but who prefer having the time for their services left to their own choice. The members of the Society enjoy certain privileges, such as the remainder of the wax candles burnt during their religious ceremonies; a small sum is also assigned in dowries for their daughters; and when those who are restricted in their means fall sick, a physician and medicine are supplied free from charge. Men of every class in Florence belong to the Misericordia, all willing to assist their fellow-creatures in distress. Among these are rich and poor, the noble, and the philosopher whose valuable time is willingly given for the sick and suffering. The venerable Marchese Gino Capponi, the Conte della Gherardesca, the antiquary Conte Luigi Passerini, the wealthy banker Fenzi, the patriot and philanthropist Professor Ferdinando Zanetti, all give or have given their active co-operation to the Institution. But no name among the Brethren is remembered with greater love and reverence than that of

the late Marchese Carlo Torrigiani, whose wise and benevolent efforts in the cause of all that could serve his fellow-citizens, procured for him at his death the title of the "Federigo Borromeo of Florence." *

CHRONOLOGY.

	A.D.
Albigenses, their tenets condemned	1176
Benedetto da Majano	1442—1498
Bigallo, Society of, founded	1352
„ Loggia, belonging first to the Misericordia, built	1358
„ Frescos of, painted	1445
„ „ restored	1864
„ Captains of, dismissed	1541
„ the Board of Directors abolished	1777
Dominick, St.	1160—1221
Frederick II., Emperor, reigned	1199—1250
Ghirlandaio, Ridolfo	1483—1561
Misericordia Vecchia founded	1240
„ Union of, with Bigallo	1425
„ Nuova founded	1475
„ the church built	1781
Plague	1348
Robbia, Luca della	1400—1482

* The Marchese Carlo Torrigiani died on the 11th of April, 1865, at the age of fifty-four, after a short illness, contracted while fulfilling his duty as a Giornante of the Misericordia.

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Portrait of Countess Matilda. (From an old Manuscript.

CHAPTER VI.

PIAZZA DEL DUOMO—PIAZZA DEL BATTISTERIO.

IMMEDIATELY beyond the residence of the Misericordia, a narrow way leads from the Piazza del Duomo to the Via Calzaioli. This alley, rather than street, bears the strange name of Via della Morte, and is associated with a romantic story. Ginevra, a daughter of the noble house of Amieri or Adimari, was beloved by Antonio Rondinelli, whose family belonged to the popolani or plebeian order, which had led an attack against the nobles in 1343. The father of Ginevra accordingly refused his consent to her marriage with Rondinelli, and obliged her to accept as a husband Françesco Agolanti, who was of equal birth with herself. During the plague of 1400, she was seized by the fatal malady, and fell into a swoon, which her husband mistook for death, and she was buried in the family vault in the cemetery, between the Cathedral and Campanile. In the middle of the night Ginevra recovered her senses, and was terrified when she perceived, by the clear moonlight which penetrated the apertures between the stones, that she was lying in a vault. She succeeded in bursting the bandages which confined her, and contrived to raise the stone above, and to make her escape. She first

directed her steps towards her husband's home, and in order to reach it, she had to pass along the narrow way, called from that time forth the "Via della Morte." Agolanti, looking out when she knocked at the door, supposed her to be a spirit come to torment him, and refused her admittance. She then proceeded to her father's house, near St. Andrea, in the Mercato Vecchio, but, again rejected, she returned to the Via Calzaioli, and sat down on the steps of the Church of San Bartolommeo, to reflect where to go next. Gaining courage, she sought the house of Rondinelli, near the street which to this day bears the name of his family. Here she was received by his parents, and the tribunals having decided that the marriage of a woman who had been dead and buried was annulled, she was permitted to marry her former lover.

A few steps farther on in the Piazza is the Via del Studio, where is the school for the chorister boys belonging to the Cathedral. It is called Collegio Eugeniano, because founded by Pope Eugenius IV. in 1435, and endowed from the revenues of the archbishopric, which See the Pope kept vacant from 1433 to 1435. An inscription at the corner of the Via del Studio and the Via del Scheletro commemorates the birthplace and early residence of the good Bishop Antonino, the friend of Savonaroia.

Returning to the Piazza, in front of the canon's residence, are two rather ponderous modern statues of Brunelleschi and Arnolfo di Cambio by Pampaloni. Passing in front of the canon's residence, a stone inserted in the wall is inscribed *Sasso di Dante*, as on this stone the poet is supposed to have been in the habit of sitting to contemplate the Cathedral.

The Cathedral Chapter-House is in the Piazzetta to the back of this Sasso, and contains a much-repainted picture, supposed to be by one of the Ghirlandai, and transported here a few years ago from Sant' Andrea in the Mercato Vecchio. It represents the Virgin and Child, St. Zanobius in his mitre and episcopal robes, and Sta. Reparata bearing a banner with the red cross on a white field; St. John the Baptist and St. Jerome stand behind.

The palace at the eastern angle of the Piazza, with a bust of the Grand-Duke Cosimo I. over the entrance, was once inhabited by his ancestors, the Medici. Their first residence was in the Mercato Vecchio. Giovanni, son of Bernardino de' Medici, brought the family into public notice by his skilful management of a transaction, which enabled the Signory to purchase the city of Lucca from Mastino della Scala. A few years later, Salvestro de' Medici headed the plebeian or democratic party in Florence, when they rose against the nobles, in the fourteenth century, in the revolution called contemptuously the Ciompi—wooden shoes. Salvestro's son, Averardo or Bicci de' Medici, was the father of Giovanni, celebrated by Macchiavelli in his Florentine History. Giovanni invented the *catasta*, or tax on real property, which was substituted for the poll tax, and thus became popular with the multitude He left two sons, Cosimo and Lorenzo. The first obtained the title of Pater Patriæ, "father of his country," from a faction who were indebted to him for their power and influence, and he was the ancestor of the elder republican branch of the family; his younger brother, Lorenzo, was the ancestor of the Grand-Duke Cosimo I. The Pater Patriæ inhabited this palace in the Piazza del Duomo, until he had finished

his more magnificent palace in the Via Larga, now Via Cavour, which was afterwards sold to the Riccardi family.

The archway adjoining this house leads by a small cortile or courtyard to the Opera del Duomo, the magazine and office of the Board of Works for the Cathedral and Baptistery. The court is filled with fragments of Roman remains, of which the most interesting is a milestone or *milliare*—the Roman measure, consisting of a thousand paces; whence the name.

The vestibule, leading to the offices of the Opera del Duomo, has a bas-relief profile portrait of Baccio Bandinelli, and around the hall are several bas-reliefs by him and his scholars, which belong to the series still on the parapet surrounding the choir of the Cathedral. These were removed in the course of some repairs. Two small doors have the lintels and cornice above in pietra-serena, which are the work of Brunelleschi, whose bust faces that of Bandinelli. The lunettes above contain some good Luca della Robbia work; one is in extremely flat relief, a rare and beautiful example of Robbia's treatment, and represents two angels adoring the Eternal. A beautiful candelabra, composed of a twisted column in Byzantine mosaic, faces the entrance, above which is a Madonna and Child by Michelozzo Michelozzi. Two statuettes, representing the Saviour and Sta. Reparata, are of the school of Nicola Pisano, and are supposed to have belonged to the altar of the old church of Sta. Reparata. Over the windows are heads of saints in fresco by Bicci di Lorenzo, who painted in the transepts of the Cathedral.

The private room of the Director of the Opera del Duomo

contains a most interesting mask in terra-cotta of Brunelleschi, taken from the cast after death.

A narrow flight of steps leads to the magazine of the Opera del Duomo. Here are architectural plans and models for the Cathedral by various artists. That most worthy of notice is Brunelleschi's model in wood for the cupola, standing on the drum. There are likewise the models for the instruments invented by Brunelleschi to raise the larger stones to their present elevation, and a small but well preserved model of the lantern.

The Board of Works for the Baptistery had their original residence in the Piazza del Battisterio, but have been removed here to a room adjoining the offices for the Cathedral Board. In the *guardaroba*, so called because lined with wardrobes for the priest's vestments, is the splendid silver Dossale, or reredos to the high altar of the Baptistery, which is exhibited to the public once a year on St. John's day, the 24th of June, when it is placed in the centre of San Giovanni. The Dossale is the work of some of the most eminent artists of the fourteenth and fifteenth centuries, and more than a hundred years elapsed between its commencement and completion: 1366—1480. Among the artists who assisted in the work were Maso Finiguerra, the inventor of niello, which led the way to steel engraving, Antonio Pollajuoli, Maestro Cioni, Michelozzo di Bartolommeo, and, as is supposed, Andrea Verrocchio.

The statuette of St. John the Baptist in the centre, with his right hand raised to bless, his left holding his staff surmounted with the cross, is full of dignity and grace. The small compartments, divided by silver pilasters inlaid with lapis lazuli, contain reliefs with scenes from the life of

the Saint; among these Herodias dancing, with Herod seated at supper, is especially worthy of attention. The whole Dossale is in solid silver, except the beautiful enamelled cornice above; there are forty-three statuettes in the niches within the pilasters. On the base is inscribed—*Anno Domini* 1366 *inceptum finit hoc opus dossalis, tempore Benedicti Peruzzi de Alberto—Pauli Michælis de Rondinelli—Paulo Dom. Cheroni de Cheronicus officialium deputatorum.* The silver crucifix in front is worthy of the Dossale; it was executed by order of the Consuls of the Guild of Wool in 1456. The statue of St. John the Baptist is dignified, and the Virgin and angels very lovely. The artists employed for this work were Betti di Françesco, Milano di Domenico Dei, and Antonio di Pollaiolo. The upper half, with the lily and angels in flat relief, resting against a walled city with towers, is by Betti, a Florentine goldsmith; the lower and finer half is the work of the two other artists. The figure of St. John is mentioned by Vasari as one of the most esteemed works of Pollaiolo; the smaller statuettes of the Virgin and St. John are later additions, and in bad taste.

Among the treasures preserved in this room are also two pyxes, the work of Antonio Pollaiolo, the pupil of Maso Finiguerra, who made a pyx for San Giovanni, which was afterwards removed to the Gallery of the Uffizi.

These pyxes are only used on solemn festivals for the elevation of the host, and during the recitation of the Agnus Dei, when they are handed to the officiating priest to kiss. The mysteries of the lives of our Lord and of the Virgin are represented upon them in niello work; there are besides several minute figures, which are supposed to represent the principal feasts throughout the year.

Two Venetian mosaic pictures form a diptych, and are framed in silver enamel. They were presented by a Venetian lady to the Florentines, and are Greek calendars apparently in wonderfully minute mosaic, but on a close examination they will be found to be ancient imitations and not real mosaic. A coarse mosaic picture, hanging on the wall, represents St. Zanobius, and is by the hand of Giovanni da Monte, one of the artists who has painted such delicate miniatures on the margins of the choral books of the Cathedral. There is likewise a picture of Sta. Reparata by a pupil of Giotto, and a Madonna between St. Zanobius and Sta. Caterina, which is attributed to Giotto himself.

Leaving the Opera del Duomo and del Battisterio, and turning towards the Via de' Servi, there are several tall old houses on the northern side of the Piazza, bearing the lily, the emblem of the Commonwealth; the lamb, carrying a banner, the badge of the Guild of Wool; and an eagle grasping a bale of wool, that of the *Mercatanti* or *Calimala di Panni Françeschi*, the Guild of Foreign Cloth Merchants.

Farther west in the Piazza is the Via Ricasoli, formerly Via Cocomero, where Cimabue and Giotto had their workshops when in the zenith of their reputation. The corner of the Piazza opposite this street is the scene of a legend which has inspired the Venetian poet, Françesco dall' Ongaro, with one of his most lively poems. The devil is said to have visited Florence mounted on the back of the wind; on reaching the Piazza he alighted, and, desiring his escort to wait for his return, he entered the Cathedral to speak a word to the dean and chapter. Some declare that the pious canons converted the devil; others that the con-

ference is still going on; but, whatever the cause, the devil has never quitted the Cathedral, and the wind, obedient to his commands, still waits outside, and is never absent from his post.*

In the year 1701 a large slab was removed from the pavement in front of the Cathedral, between the gates and the baptistery, which marked the spot where, in 1376, a certain papal legate—Certosino—was hung and buried. He had been sent by Pope Gregory XI. to excommunicate the Florentine citizens, who were already smarting from the cruel depredations of Sir John Hawkwood, then in the Pope's service. But the Florentines were more enraged by this act of papal vengeance than by the sack of cities and the wholesale massacre of men, women, and children; for excommunication was a blow fatal to their commerce, since all Florentine citizens—whether residing abroad or at home—fell under its ban, and no one in those days would venture to deal with an excommunicated person. A severe example was, therefore, necessary to deter the Pope from such measures in future, and Certosino was the victim.†

The marble pillar, on the northern side of the Piazza del Battisterio, records one of the most celebrated miracles of St. Zanobius. When his remains were borne from San Lorenzo to the old church of San Salvador, on the site of the present Cathedral, a withered tree on the spot was touched by the sacred relic, and immediately sent forth buds. A metal branch is attached to this pillar every 26th January,

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* "Il Diavolo e il Vento," Ballata di F. dall' Ongaro.

† See Napier's "Florentine History," vol. ii. pp. 385, 386.

the anniversary of the translation of St. Zanobius's body to its last resting-place.

The terra-cotta figure of San Giovannino, or the little St. John, above the door of the former Opera del Battisterio, is supposed to have been executed by Michelozzo Michelozzi; it replaced a beautiful little marble relief acknowledged to be by Michelozzi, which is now in the gallery of the Uffizi.

The Archbishop's Palace, behind the Baptistery, was one of the most ancient buildings in Florence, but it has been altered, repaired, destroyed and repaired again, until its first inhabitants would hardly recognise anything except the site. When St. Ambrose of Milan visited Florence in the year 400, to consecrate St. Zanobius bishop, there was no episcopal palace, and he lodged in a peasant's cottage. The palace was, however, in existence A.D. 724. The Countess Matilda, daughter of Duke Boniface of Tuscany, in the eleventh century, and the friend of Pope Gregory I., made it her residence; and one of the windows of that period, before the use of glass, and therefore only fitted for blinds, was left in its original form until 1866, when it was destroyed during the tasteless restorations of the northern side of the building. In the archives of the Archiepiscopal Palace, or the Capitolo Fiorentino, is preserved one of the last acts of Matilda: an investiture of the lands of Campiano, belonging to the Counts Guidi, which she had insisted on their resigning to the canons of Sta. Reparata in the year 1100.

Besides Matilda's rich legacies to the Roman Church, she bequeathed a portion of her vast wealth to the Guild of Wool, for the benefit of the Florentine Cathedral.

The first Podesta, or foreign governor of the city, inhabited this palace in 1207, and the Greek Emperor Baldwin II.

was received here in 1273, when he came to Florence with Pope Gregory X. and Charles of Anjou, intent on raising a new crusade for the recovery of the Holy Land. This palace was nearly destroyed by fire in 1503, when Alexander de' Medici, who afterwards became Pope Leo XI., was archbishop of Florence. He ordered it to be rebuilt, after a design by Giovanni Antonio Doscio. The rooms on the ground-floor of the cortile, as well as the handsome staircase within, were constructed by Bernardino Ciceroni, and are of the seventeenth century.

The bishopric of Florence was converted into an archbishopric in 1400, when Pope Martin V. visited the city. On the deposition of John XXIII., whose monument is in the Baptistery, Pope Martin was received by the Florentines with extraordinary honours, and in return for their civility he raised their see equal to that of Pisa.

Behind the Archbishop's Palace, in the Piazza dell' Olio, is a door enriched with marbles, which was once the entrance to the suppressed church of San Salvador, built by Bishop Reparato to supply the place of the older San Salvador, which he demolished to make room for Sta. Reparata on the site of the present Cathedral.

A palace on the opposite side, in the street at the back of the Archbishop's Palace, belonged to the extinct family of Bezzoli, and was built by Arnolfo di Cambio, who, according to Vasari, first attempted here raising vault upon vault. The corner of the street beyond is known as the Canto alla Paglia, because hay and straw were sold there.

CHRONOLOGY.

	A.D.
Albert Arnoldi	1359—1364
Archbishop's Palace inhabited by the first Podesta	1207
„ „ destroyed by fire	1583
Archbishopric	1420
Baldwin, Emperor, visited Florence	1273
Certosino, the Pope's Legate, hung	1376
Gregory X., Pope	1271—1276
Gregory XI., Pope	1370—1378
Guarda-Morto Tower destroyed	1298
Matilda, Countess, in Tuscany	1076
Martin V., Pope	1417—1431

CHAPTER VII.

THE PIAZZA AND CHURCH OF SAN LORENZO.

NORTH of the Baptistery and the Cathedral is the Via Borgo San Lorenzo, so called because when the city wall skirted the piazza of the Baptistery, this street was included in the borough or suburbs of Florence.

An inscription over a shop commemorates the residence of the baker Giuseppe Dolfi, a remarkable man, who only died a year ago. Dolfi was an ardent politician of the liberal school; his education was superior to that ordinarily found in men of his class, and he was respected and beloved as a just, able, and good man, a philanthropist, and patriot. His sense and courage obtained for him immense influence with his fellow-citizens, who chose him "Capo del Popolo"—Tribune of the People. Though simple and unpretending, he was sent for by the government, on more than one occasion, when a disturbance was expected, and requested to use his power to restrain any attempts at violence; and he always directed his efforts to prevent bloodshed and maintain order, whilst trusted by his fellow-citizens as the honest champion of their just rights and liberty.

The Borgo San Lorenzo leads directly to the Piazza of

the same name, the eastern side of which is lined with small shops or cellars, chiefly occupied by dealers in hempen and linen cloths. The most conspicuous goods are yards of narrow linen bandages for swaddling infants, hung in festoons before the entrances to many of these shops.

The upper parts of the houses facing the Church are irregular and picturesque, and present a confused assemblage of windows, loggias, terraces, and gardens.

The northern and southern sides consist of private dwelling houses, which once belonged to wealthy merchants; but the Stufa Palace alone continues to bear the name of its owner.* In the corner of the piazza is a marble statue of Giovanni delle Bande Nere, by Baccio Bandinelli. Giovanni de' Medici, lineally descended from Lorenzo, the younger brother of Cosimo, the father of his country, was a captain of free companies, celebrated for his daring feats in arms: the black armour worn by his troops obtained for them the cognomen of "Le Bande Nere." Giovanni died at the early age of twenty-eight from the effects of amputation, after he had been severely wounded in the leg at the battle of Mantua, in 1526. He left an infant son, who afterwards became the Grand-Duke Cosimo I. This statue was originally in the great saloon of the Palazzo Vecchio, but in 1850 it was removed to its present position. Bandinelli, the unworthy rival of Michael Angelo, was engaged upon the tombs of Leo X. and Clement VII. at Rome when, in 1541, Duke Cosimo summoned him to

* Ugo della Stufa was Gonfalonier of Florence during the plague, 1417—1420. The name appears to have been derived from the stoves for heating the Baths, which in Roman times were supplied with water from the Mugnone, when its course lay in this direction.

Florence to execute this monument to his father. It is not even a favourable specimen of the master, and is justly designated by Perkins, "a half-finished, heavy, unmeaning, ill-proportioned figure." * The pedestal is adorned with fluted columns, and with a frieze forming the frame to a pretentious relief, where the hero is represented pronouncing sentence upon a group of prisoners.

The Church of San Lorenzo stands on the site of an ancient basilica, the history of whose foundation is related in a well-known work of the fourth century, written by St. Ambrose and his Deacon Paulinus,† as follows:—"There once lived in Florence a pious matron named Giuliana, who had three daughters, but no son. Desirous of obtaining male offspring, she made a solemn vow that if her prayers for this blessing were granted, she would build a church, and dedicate it to St. Lawrence, the favourite saint of those days, who had suffered martyrdom in the preceding century.‡ When at length her son was born, she called him Lorenzo, and prepared to fulfil her vow. The foundations of the basilica were laid, and in A.D. 393 St. Ambrose, archbishop of Milan, was requested to consecrate the new church. He arrived in Florence during Lent to perform the ceremony; and Lorenzo, the son of Giuliana, then twelve years of age, was allowed to read the lessons of the day, whilst the relics of Saints Agricola and Vitale, recently discovered in Bologna, were deposited by St. Ambrose beneath the high altar. The sacred edifice was thenceforward called the

* See "Tuscan Sculptors," by Charles Perkins, vol. iii. p. 154.

† "Esortazione alla Virginità."

‡ His history is beautifully related by Mrs. Jameson in her "Legendary Art," p. 320.

Basilica Ambrosiana, and the first event recorded in its history is, that Bishop Zanobius was buried there between A.D. 429 and A.D. 440; his remains were transferred to the church of San Salvador A.D. 490.*

Early in the eleventh century, Gherardo, Bishop of Florence, suggested various improvements on the exterior and interior of the Basilica of San Lorenzo. In 1058, the German Hildebrand, afterwards Pope Gregory VII., came to Florence in the hope of persuading Godfrey of Lorraine, Marquis of Tuscany, to resist the election of any pope without the imperial sanction; and Gherardo, who was a Burgundian and countryman of Godfrey, was chosen by Hildebrand and the marquis to fill the pontifical chair. After his rival Benedict had been forced to resign, Gherardo was conducted to Rome, and assumed the name of Nicholas II. The following year he visited Florence and re-consecrated San Lorenzo, promising plenary indulgence to all who should attend the services of this church on the anniversary of the ceremony. He likewise bestowed estates on the foundation, and endowed an ecclesiastical college, with a prior at the head, who was enjoined to eat at a common table with the collegiates, and within the precincts of the canon's residence. In 1060, an appeal was made to Nicholas by the canons of San Lorenzo, that he might sanction their right to a tract of land called Il Campo del Re, or Campo Regio, probably the site of the Villa Careggi, which afterwards became the residence of Cosimo de' Medici and Lorenzo the

* Not the church attached to the Archbishop's Palace in the Piazza dell' Olio, but that which formerly existed on the site of the present Cathedral, as mentioned in a preceding chapter.

Magnificent.* This estate was disputed by the canons of the Cathedral, in whose favour Nicholas pronounced judgment. But the canons of San Lorenzo did not submit quietly to their defeat, and in the year 1061, on the death of this pope, they laid their claim before Beatrice, the widow of Boniface Marquis of Tuscany, and the mother of the celebrated Countess Matilda, for whom she then governed as regent. Beatrice had been the friend and staunch supporter of Nicholas, and, to the disappointment of the canons, she refused to reverse his decree.

In 1078 San Lorenzo was included within the gates of Florence. Pope Paschal II. issued a bull in 1115, by which he took this Basilica under the special protection of the Holy See, and confirmed the canons in all their rights, while prohibiting the bishops of Florence from levying rates upon them, or molesting them in any other way.

Towards the commencement of the fifteenth century, the building required repair to prevent its falling into ruins,† and the canons of San Lorenzo requested permission of the Signory to demolish some adjacent houses, that they might "increase the length and width of their church, and add chapels and a sacristy." The prior was reputed skilful in architecture, and he undertook to be Capo Maestro, or president of the Board of Works, whilst Giovanni de' Bicci dei Medici‡ pro-

* Now Villa Sloane, lately the property of the deceased Cavaliere Francis Sloane, whose munificent contributions for the erection of the façade of Sta. Croce have entitled him to the gratitude of Florentine citizens.

† The story of the destruction of San Lorenzo by fire in 1423 is not authentic.

‡ Giovanni de' Bicci, son of Salvestro dei Medici, and descended from Giovanni di Bernardino dei Medici, who managed the purchase of

mised to contribute money for the sacristy and one chapel. The building was already in progress, when it happened that Filippo Brunelleschi, dining with Giovanni de' Medici, was asked his opinion of the new works at San Lorenzo. He replied by pointing out several defects, which he attributed to the architect possessing more theoretical than practical knowledge; and at the same time he expressed his astonishment that Giovanni had not contributed more towards the improvement of the church beyond building a sacristy and a single chapel. This suggestion was taken in good part. The wealthy Medici consented to loosen his purse-strings again, as well as to obtain contributions from others towards the pious work. He could only, however, persuade six of his fellow-citizens to subscribe—Rondinelli, Ginori, Della Stufa, Cini Marignolli,* Martelli, and Marco di Luca, most of whom have descendants still residing in Florence. In 1435, Brunelleschi was appointed chief architect. He lived to see the completion of what is now called the Old Sacristy, *Sagrestia Vecchia;* but his original design for the remainder of the church underwent considerable changes or modifications in the hands of another architect, Antonio Manetti.

The Basilica, as it now stands, with its front of rough masonry, is in the form of a Latin cross. The nave has an aisle on either side, and square chapels the whole length. The principal entrance is at the eastern extremity. The

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Lucca from Mastino della Scala. (See chapter on Piazza del Duomo.)

* There is a monumental slab to the memory of Rustico Marignolli near the entrance to the cloister from the Piazza, with the date 1249. Rustico belonged to the Guelphic party, and fell in battle with the Ghibellines, who were led by a natural son of the Emperor Frederic II. (See Gino Capponi, "Storia della Republica di Firenze.")

grand simplicity of the interior, and the beautiful proportions of the colonnade and arches, have an imposing effect; but again, as in the Cathedral, the pietra-serena stone of which it is built has a cold effect, which is increased by the want of stained glass in the windows or of colour on the walls. This sombre hue is hardly relieved by the gilt *cassetones* and white stucco on the ceiling, which were added by late restorers, and are out of harmony with the rest of the building. The principal decorations of the interior are attributed to Michael Angelo, and, by order of Clement VII., a chapel after his design was constructed, which opens by three small doors into a gallery over the principal entrance, and was destined for the preservation of valuable reliquaries, containing the bones of saints.*

The side aisles are lofty, and divided from the nave by columns with Corinthian capitals. None of the chapels in the aisles have paintings of any importance. Between a side entrance, which opens on a little piazza, and the northern transept, is a monument in white marble by Thorwaldsen, to the memory of the artist Pietro Benvenuti, who painted the cupola of the Mausoleum, or burial-place, of the Medici princes. Benvenuti was the most distinguished Italian painter of the present century, and the monument deserves notice as a work of Thorwaldsen, though not one of his best. A young and graceful female, representing the genius of painting, sinks backward, her pallette and brushes dropping from her hand, whilst her right arm is supported by a youth with a lighted torch. The seated figure of Florence leans on the Marzocco, and, behind her, Fame

* These reliquaries are now in the gem-room of the Uffizi Gallery.

inscribes the artist's name on a scroll. Above is the bust of Benvenuti.

The chapel at the extremity of the northern transept is dedicated to the Holy Sacrament, and contains a finely carved marble altar, remarkable for delicacy of design and finished execution. It is the work of Desiderio di Settignano, a sculptor of the early half of the fifteenth century. Above the altar, two lovely boy-angels bend in adoration on either side of a small marble statue of the infant Christ. Some have ascribed this statue to Donatello, but the manner and treatment leave no doubt that it is by Desiderio di Settignano. It is described by Françesco Bocchi, a friend of Giovanni Bologna and a writer upon art in the sixteenth century, as "peculiarly sweet in expression and action;" but at its present height it is difficult to judge of its merits, and it is therefore best known by casts and copies. The head is slightly bent, as, with a gentle smile and lips apart, the child Christ blesses his worshippers. One hand is raised, the two fingers and thumb are in the act of benediction; the other hand holds a crown of thorns, and grasps the nails, recalling the classical representation of the thunderbolt in the hand of Jove. The feet rest on a cloud which descends on the sacramental cup. Every part of the little statue is wrought with care and exquisite finish, and its merits have attracted the notice of successive writers upon art. Bocchi particularly mentions that this statue was considered by all artists in his day as without its equal in treatment as well as excellence of composition; and he adds, "It is impossible to find a more lovely or graceful head; the life-like tenderness of the flesh (*morbidezza*) is wonderfully produced, and it exhibits a profound knowledge

of art; whether the attention be directed to the hands, the legs, the feet, or any part of this statue, it is pronounced a marvellous production." Desiderio was a pupil of Donatello, and Raffaelle's father, Giovanni Santi of Urbino, called him, "*Il bravo Desider, sì dolce e bello.*" He was born in 1418, and died at the age of thirty-five. His style is delicate and captivating.

"The Gesù Bambino," as this statue is designated, has also an historical interest; for on the 7th of February, 1497, the last day of the carnival, it was borne through the streets of Florence, at the head of a procession of children, who, at the instigation of Savonarola, were seeking for every work of art which had an immoral tendency (the so-called vanities), that they might be burnt in a fire kindled in the midst of the Piazza di San Marco.* The chapel to the right of this altar contains a porphyry monument which is greatly admired—the work of Cavaliere Carlo Siriès, formerly director of the pietra-dura establishment in Florence. It was placed here to the memory of the Grand-Duchess Maria Anna Carolina, a Saxon princess, the first wife of the Grand-Duke Leopold II., who died at Pisa in 1832. The art of cutting and polishing so hard a material as porphyry had been long lost, when, at the end of the sixteenth century, it was revived by one of the Ferucci family, Francesco di Giovanni, more usually known as Cecco del Tadda.

The two chapels to the right of the high altar contain nothing of importance, except a tablet in marble, with an

* See "Savonarola and his Times," by Pasquale Villari, translated from the Italian by Leonard Horner, vol. ii. p. 132.

inscription, recording the history of the foundation of the first basilica.

The interior of the cupola is painted by Meucci, a modern artist; and the high altar, inlaid with rich pietra-dura work, has ingenious representations of stories from the Old Testament—the sacrifice of Isaac, &c., &c.; it is surmounted by a crucifix attributed by some to Donatello, but more probably by Baccio da Montelupo.* The proportions are correct, and it is well modelled, but wants character.

The Chapel Corbelli, in the southern transept, contains a monument by the living sculptor Dupré to the memory of a daughter of Count Moltke-Hwuitfeld, formerly Danish ambassador to the Court of Naples. Though rather theatrical, there is merit and beauty in the composition. The boy drinking from a bowl, presented to him by a female at one corner of the monument, recalls part of the statue of Charity by Bartolini, in the first room of the Pitti Gallery. The infant genii supporting the curtains above are extremely graceful.

Over the altar of this chapel is a picture on panel, much injured, but evidently by a good master. St. Anthony stands between St. Leonard and St. Julian Hospitator: the predella is in three compartments, and represents scenes from the lives of these saints. In the opposite chapel, *degli Operai*, also called Capella Martelli, is an altar-piece in tempera by Fra Filippo Lippi. The subject is an Annunciation, which Vasari mentions as one of the finest works of the artist. The picture has been entirely repainted, but, in spite of this, enough of the original drawing remains to

* See Cicognara, "Stor. del Scult.," lib. v. cap. iii.

trace the beauty of the angel.* Lord Lindsay attributes the picture to Lorenzo Monaco, a Camaldolese friar of the Monastery of the Angeli, in Florence, who lived in the beginning of the fifteenth century, and belonged to the contemplative or subjective school of art.† The predella below is extremely beautiful, and gives the legend of St. Nicholas and the merchant's three daughters.‡ Above this painting is suspended a Crucifix in wood by Benvenuto Cellini, of extremely fine workmanship, though painfully realistic; the weight of the body hanging upon the arms causes the muscles to be stretched to their utmost length.

In the southern aisle of the nave there is a large fresco by Angelo Bronzino, representing the martyrdom of St. Laurence. The drawing is skilful, but the composition defective, from the confusion of arms and legs in a variety of forced attitudes. Bronzino delighted in the exhibition of his knowledge and power, and has here placed the human body in every conceivable position; but he does not pay sufficient attention to perspective, and is as faulty in his relief as in colour. Above the door leading to the cloister there is an exquisitely wrought singing gallery, of inlaid white and coloured marbles and rock crystal, the work of Andrea Verocchio.

The two oblong pulpits of bronze, in the nave of the Basilica, are adorned with high reliefs by Donatello and his pupil Bertoldo. They were finished by the latter, as Donatello's eyesight was enfeebled by age, and he was

* See "Crowe and Cavalcaselle," vol. iii. p. 348.

† "Christian Art," Lord Lindsay, vol. ii. p. 302.

‡ See "Legendary Art," Mrs. Jameson. "Legend of St. Nicholas."

obliged to resign the task. These pulpits are placed opposite one another, that they might be used by theological disputants, as well as for reading the epistle and gospel. They at first occupied a different position in this church, but were removed to their present site in 1515, when Leo X. visited Florence. On this occasion the wife of his brother Giuliano de' Medici, Alfonsina de' Orsini, who was likewise sister to the Archbishop of Florence, sent a message to the canons of San Lorenzo, acquainting them that the Pope intended to make use of their church for his chapel, and desiring them accordingly to prepare for his reception. Among other alterations which San Lorenzo underwent, was the removal of the ambones to their present position. The bronze reliefs on each side of these pulpits are very unequal in merit, and most of them apparently the work of Bertoldo; but those on the southern side of the northern ambone are an exception; for these reliefs, as well as the Flagellation and the figure of St. John on the southern extremity, exhibit a character and life Donatello was alone capable of imparting. The last, especially, is wonderfully wrought, and the minute decorative details, and the frieze of children around St. John, are very beautiful. Vasari remarks that these works display originality in the design, and power and invention in the arrangement of the numerous figures and architecture; and Cicognara mentions them with high encomiums.* The

* The subjects on these ambones are as follows, commencing with the ambone on the southern side of the nave, and proceeding from left to right:—Christ before Pilate; Christ before Caiaphas; Crucifixion and Descent from the Cross; the Entombment; the Flagellation—St. John; the Agony in the Garden. Northern ambone:—Descent of the

marble columns which support the ambones, raising them to a considerable height from the ground, are singularly beautiful, and have various capitals. They were added at the obsequies of Michael Angelo in 1558.

On the pavement immediately in front of the high altar, within a circle formed by inlaid marbles, are engraved the following words:—"Cosmus Medices—Hic situs est—Decreto Publico—Pater Patriæ;" and opposite, "Vixit Annos LXXV.—Menses III.—Dies XV." A clumsy tomb of black and white marble in the subterranean church corresponds with this inscription, and contains the earthly remains of the merchant-prince whose ambition, genius, and munificence raised his family to the height of human grandeur. Happily for his reputation, his ambitious views were not opposed to the interests of his native city; and the sagacity which enabled him to make the fortune of his house was equally directed to strengthen the political power and importance of Florence; he thus earned from those among his fellow-citizens, who valued the greatness of their city beyond her freedom, the title of "Father of his country." He died in 1464, at the age of seventy-five. As patron of this church, Cosimo, following the example of his father, Giovanni, contributed largely to its magnificence, and a festival in honour of the Pater Patriæ was annually celebrated for many generations in San Lorenzo, on the 27th of February, the day of San Cosimo and San Damiano, the saints of physicians, and accordingly of the Medici family.

Holy Spirit; A Combat; St. Luke—Christ mocked; the Marys at the Door of the Sepulchre; the Descent into Limbo; the Resurrection; the Appearance to Mary and the Apostles.

CHRONOLOGY.

	A.D.
Ambones raised to their present height	1558
Ambrose, St.	340—397
Baccio Bandinelli	1493—1560
Boniface, Marquis of Tuscany, died	1052
Bronzino, Angelo	1502—1572
Brunelleschi, Filippo	1379—1446
Cellini, Benvenuto	1500—1571
Cosimo Pater Patriæ died	1464
Cosimo I., Grand-Duke, died	1575
Desiderio da Settignano, Altar in San Lorenzo	1463
Donatello	1386—1466
Giovanni di Bicci de' Medici died	1428
Giovanni de' Medici, delle Bande Nere, died	1526
Gregory VII., Pope, died	1085
Michael Angelo died	1564
Nicholas II., Pope	1059—1061
Paschal II., Pope, took San Lorenzo under his protection	1115
San Lorenzo founded	393
Zanobius, St., buried in San Lorenzo between	429—440

CHAPTER VIII.

SAN LORENZO (*Continuation*).

Sagrestia Vecchia.—Sagrestia Nuova.—Mausoleum.

IN the southern transept of San Lorenzo, to the left of the high altar, is the Old Sacristy—*Sagrestia Vecchia*—which was commenced after a design by Brunelleschi, by order of Giovanni di Bicci de' Medici, but only finished after his death. The chamber is twenty braccia square, and is adorned by fluted pilasters of the Corinthian order at each corner; above, there is a beautiful architrave and frieze; the cornice, with winged heads of cherubim in medallions, is copied from the mosaic in the Baptistery. On the vaulted ceiling are reliefs in stucco of the Evangelists by Donatello, who likewise executed the four statuettes in terra cotta, which stand in shallow niches above two small doors leading to the lavatories. These statuettes represent St. Stephen and St. Laurence, St. Cosimo and St. Damian. Over the entrance to the Church is a terra cotta bust by Donatello, called St. Laurence, but which has much more the appearance of a portrait, and is admirable for expression. A very characteristic profile of Cosimo Vecchio Pater Patriæ is suspended against the eastern wall, of which there is a very faithful copy in one of the MS. of the Laurentian library.

Several pictures are hung around. St. Laurence, seated with St. Stephen and St. Leonard, bears the date MDXI. This picture has been attributed to Perugino, the master of Raffaelle, but Cavalcaselle supposes it to be by Raffaellino del Garbo; others again give it to Mariotto Albertinelli—an opinion which receives some confirmation by the original design for the figure of St. Laurence having been found among the drawings of Albertinelli in the Gallery of the Uffizi. Another picture is with more certainty attributed to Raffaellino del Garbo, and represents the Virgin adoring the Child; it is very sweet and expressive.

In the centre of this sacristy is a monument by Donatello, raised by Cosimo Vecchio to his parents, Giovanni and Piccarda. It is, however, disfigured and concealed by a large unsightly marble table. The sides of the monument are decorated with *putti*, or boy-genii, bearing garlands, which are finely executed. On the death of Giovanni, in 1428, his body, borne to the grave on an uncovered bier, was followed by his sons, Cosimo and Lorenzo. They were attended by twenty-eight members of the House of Medici, attired in mourning, and by all the foreign ambassadors and distinguished persons in Florence. Pope Eugenius IV., who was much attached to Giovanni, assisted at the mass for his soul, which was performed by the Bishop of Valois, whilst Poggio Bracciolini delivered a public oration in his honour.

On the side of the sacristy nearest the transept is a monument to Giovanni's grandson, Piero, il Gottoso—the Gouty—the son of Cosimo. Piero was a man of feeble character, and only illustrious through his father, and his sons Lorenzo the Magnificent, and Giuliano, who fell in the Pazzi conspiracy. Piero's younger brother Giovanni, Cosimo's favourite child,

died prematurely, without children. Andrea Verocchio executed this monument by order of Lorenzo and Giuliano, whose remains, as well as those of their father, Piero, repose here. Singularly enough, there was at one time an uncertainty where Lorenzo's body had been laid, until the Abate Moreni, a canon of San Lorenzo, satisfied public curiosity by inserting an inscription in marble on the walls of the sacristy. The porphyry sarcophagus, which contains the earthly remains of the three Medici, rests on four bronze pedestals supported by tortoises; it is decorated with foliage of the most elegant and rich design, enclosed by a grating in the form of a cordage, with festoons of exquisite workmanship.

The altar of the Sagrestia Vecchia stands within a handsome marble screen. The cupola is decorated with grotesque representations of the constellations. The bronze doors leading to the lavatory on the left are by Donatello; they are divided into compartments, with figures of the apostles and martyrs in very high relief, executed with much spirit. Above the lavatory until recently was an eagle grasping a ring and scroll, boldly sculptured, but this with other works of art has been removed.

The *Sagrestia Nuova*—New Sacristy—of San Lorenzo, built after a design by Michael Angelo, and containing some of his noblest works, is of much later date than the Sagrestia Vecchia. The history of its erection was as follows:—Giovanni de' Medici, the son of Lorenzo, was created a canon of San Lorenzo and a cardinal at thirteen years of age—1490. In 1512 he assisted in this church at the feast of St. Cosimo and St. Damian, which was celebrated with extraordinary magnificence; the following year he was chosen pope, under the name of Leo X., and the prior

of San Lorenzo hastened to Rome to offer his own congratulations and those of his canons on the auspicious event. Two years later Leo returned to Florence, and resolved to place a façade on the Church of San Lorenzo. He accordingly sent for Michael Angelo, who was then engaged on the monument of Pope Julius II. at Rome, and who obeyed the more unwillingly, as he was expected to compete with other artists for the design of the façade; though among these artists was Raffaelle da Urbino, the others were men of inferior note, such as Baccio d' Agnolo, Giuliano di San Gallo, and the brothers Andrea and Jacopo Sansovino. Leo, however, insisted on giving Michael Angelo the commission, and sent him to Carrara to select his marbles. Six years of discussion and delays followed, 1516—1521, during which time all Michael Angelo's works were suspended, as the Pope obliged him to dissolve a contract he had nearly made for the purchase of marbles for statues to be placed on the monument of Julius II., and ordered him to direct his exclusive attention to the façade of San Lorenzo. It happened that certain quarries of fine marble were just then discovered at Monte Altissimo, above Serravezza, and Leo sent Michael Angelo thither; but many months were consumed in the mere construction of the road, as the spot amidst those wild mountains was nearly inaccessible. Michael Angelo blocked out six columns, one of which reached Florence, but two were left by the sea-shore, and three on the mountain side. Meantime, the funds intended for the façade had been used to defray the expenses of a war with Lombardy; after the death of Leo X. the project was abandoned, and the new pope, Clement VII.—Giuliano de' Medici, and cousin of Pope Leo—desired Michael

Angelo to construct instead the Sagrestia Nuova to contain the tombs of the Medici family. He accordingly commenced this great work in 1523, which occupied him twelve years, during which period Florence sustained the memorable siege by the Imperialists, and fell a sacrifice to the ambition of Pope Clement, and the treachery of Malatesta Baglioni of Perugia, who had undertaken the defence of the city. Although the talents and scientific knowledge of Michael Angelo were required to strengthen the fortifications of the city against the invaders, he continued to work secretly for San Lorenzo; but after the city had been betrayed to the enemy, he lay concealed in the Bell Tower of San Nicolò until Clement VII., eager for the completion of the monuments to his family, issued a proclamation of pardon, with the promise that the great sculptor should receive his usual salary, provided he would resume his work without further delay.

The plan of the Sagrestia Nuova does not essentially differ from that of the Sagrestia Vecchia of Brunelleschi, though the proportions are more perfect. The two marble statues by Michael Angelo to the right and left of the altar were erected to the memory of the Dukes Giuliano and Lorenzo de' Medici. The monuments are celebrated for their singular beauty, rather than as portraits of these two scions of the House of Medici, who, but for Michael Angelo, would hardly have occupied a place in history. The sculptor himself acknowledged that he did not attempt a faithful likeness of either duke, remarking, "Who would appear a thousand years hence to prove that they looked otherwise?"

Giuliano, the youngest son of Lorenzo the Magnificent, the brother of Piero and of Cardinal Giovanni—Pope Leo X.

—is represented to the right of the altar. Giuliano was born in 1478. He was elected chief of the Florentine Republic in 1512; in 1513 he was created Duke of Nemours by Francis I. of France, and died at the age of thirty-eight, in 1516. He was a man of thoughtful character, averse to the crimes perpetrated by both his brothers in the prosecution of their ambitious schemes, and seems to have been early weary of life. In a sonnet he composed in defence of suicide, he expresses his sense of the hopeless shame and sorrow which had clouded his youth. Michael Angelo has here represented Giuliano in the costume of a Roman general, seated on a height, and looking down on his fighting soldiers; he has the bâton of command across his knees. This statue is seen to most advantage in profile from the side next the altar. Perfect repose is expressed in the easy relaxation of the limbs and entire figure. The face is youthful, the head small, and the throat long and slender.

To the left of the altar is the statue of Giuliano's nephew, Lorenzo, Duke of Urbino, the son of Piero de' Medici and Alfonsina Orsini. This young man inherited the vices without the genius of his family, and was ambitious, unscrupulous, and dissipated. His uncle, Pope Leo, after depriving De la Rovere, Duke of Urbino, of his hereditary domains, bestowed them, with the title of duke, on Lorenzo, whom he also made general of the pontifical forces; in 1518 Leo united him in marriage with Maddalena de la Tour d'Auvergne, of the royal family of France, by whom he left an infant daughter, afterwards the celebrated Catharine de' Medici, queen of the French king Henry II. The pensive attitude of the statue of Lorenzo, in which his brow is cast into deep shadow by the helmet, his cheek resting on his left

hand, while his elbow is on a casket placed on his knee, has given it the name of "Il Pensiero." Early in this year (1875) it was observed that the recumbent statue of "Twilight," beneath "Il Pensiero," threatened to slip from the sarcophagus on which it rests. In order to ascertain the cause, and to refix it, the statue above was raised, and it was at the same time decided to lift the lid of the sarcophagus beneath, to ascertain which of the Medici—Lorenzo, or Giuliano—lay within; the question having been long a matter of dispute. Two skeletons, or rather mummies, as there were traces of embalmment, were discovered, lying head to foot, and as it is a well-known fact that the murdered body of Duca Alessandro was buried beside that of his reputed father, Lorenzo, Duca d'Urbino, who died twenty years previously, there can remain no further doubt which Medici the statue "Il Pensiero" was intended to represent. The body of Lorenzo was attired in black, that of the murdered man in an embroidered shirt, his head covered with a velvet cap, and resting on a white velvet cushion. The bones were taken out for examination, but almost immediately re-committed to their resting-place, mingled together, with an utter absence of the respect usually paid to the remains of the dead, whatever their past lives may have been.*

The colossal recumbent figures beneath both these celebrated statues deserve equal notice and admiration. Those beneath Giuliano are supposed to represent Night and Day,

* Mr. Charles Heath Wilson, who was present, from whom we have received these details, remarked that one of the cheek-bones of Alessandro bore traces of a stab—a further confirmation that the skeleton belonged to the murdered man. This discovery attests the correctness of Vasari's statement. (See "Vite dei Pittori," vol. xii. p. 208.)

typical probably of Death and Resurrection; the figures beneath Lorenzo are Dawn and Twilight. The majestic female figure of Night, or Death, is wonderfully real. She is crowned with poppies; an owl is at her feet, and beneath her pillow is a mask, symbolical of the body, from whence the spirit has departed. Though not beautiful, there is such grandeur as well as repose in that queenly woman, that we can well comprehend how in a period of war and cruelty, treachery and injustice, when good men were harassed by doubt, and truth was shrouded in darkness, Michael Angelo must have found peace for a few hours whilst embodying the image of deep, if not dreamless sleep. In contrast to Night, or Death, is the huge figure of Day, or Resurrection, rising from his rocky bed. The muscles of the back, arms, and legs are strongly defined, and, with the action of the head and feet, denote the heavy movement of one wakening slowly to life. This statue is only blocked out, as the artist left it; but there is a living power in the stone rarely to be seen in the more finished works of other masters. Dawn, which is opposite the figure of Night, has suffering expressed in her contracted brow; Twilight, the male figure, sinks gently on his bed of repose. Michael Angelo might have intended to represent in these four allegorical statues the times in which he lived, when those very Medici had brought shame, grief, and ruin on their country. Dawn awakens to sorrow, Day rises wearily, Twilight brings repose, but Night alone is to be envied the calm of sleep; but she too must wake. When Giovan Battista Strozzi wrote—

> "La notte che tu vedi in sì dolci atti
> Dormire, fu da un Angelo scolpita

In questo sasso; e perchè dorme, ha vita;
Destala, se nol credi; e parleratti." *

Michael Angelo replied—

"Grato m' è l' sonno, e più l' esser di sasso,
Mentre che il danno e la vergogna dura;
Non veder, non sentir, m' è gran ventura
Però non mi destar; deh! parla basso." †

Mr. John Bell, in his Notes, thus describes these marvellous statues: "Twilight, a superb manly figure, reclining, and looking down—wonderful breadth of chest, fine balance of the neck and shoulder, and the right limb, which is unfinished, is incomparable. Aurora (Dawn), a female form of the most exquisite proportions; the head, a grand and heroic cast, and the drapery, which falls in thin transparent folds from the turban, is full of grace, while in her noble countenance a spring of thought, an awakening principle seems to breathe, as if the rising day awaited the opening of her eyes. Day is much unfinished, little more than blocked out, most magnificent. Night, in sleep and silence, is finely imagined, the attitude beautiful, mournful, and full of the most tender expression, the drooping head, the supporting hand, and the rich head-dress unrivalled in the arts."

Opposite the altar is a statue of the Madonna and Child,

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* "Night in so sweet an attitude beheld
Asleep, was by an angel sculptured
In this stone; and sleeping, is alive;
Waken her, doubter; she will speak to thee."

† "Welcome is sleep, more welcome sleep of stone
Whilst crime and shame continue in the land;
My happy fortune, not to see or hear;
Waken me not—in mercy, whisper low."

likewise by Michael Angelo—a rare combination of strength, tenderness, power, and grace. The child sits astride on his mother's knee opposite the spectator, and turns to look at her—a constrained attitude, which required all the skill of the great sculptor to avoid unpleasant angles or exaggeration of form. The head of the Virgin is gracefully bent, and her hands are extremely beautiful; the Christ, muscular and robust as an infant Hercules, yet retains roundness of form. The folds of the drapery, which follow the inclination of the body and limbs, is worthy of the best Greek period, whilst the contour of the group is equally agreeable to the eye, viewed in every direction.

On either side of the Virgin and Child are statues of St. Cosimo and St. Damian, executed by two of Michael Angelo's best scholars—Fra Giovan Angelo Montorsoli and Raffaelle Sinibaldo da Montelupo. That nearest the entrance of the sacristy is St. Cosimo by Montorsoli. Perkins considers this the best work produced by any of Michael Angelo's scholars or imitators, and far superior to that of St. Damian, by Montelupo.* The head is full of expression, and the whole work is sufficiently characteristic to indicate that Montorsoli executed the greater part himself. He was a native of Poggibonsi, a small town not far from Sienna, and early showed talent for drawing. When apprenticed to a stonemason near Fiesole, he attracted the notice of Andrea Ferucci the sculptor, and afterwards visited Rome, Perugia, and other parts of Italy; but he ended his days as a Camaldolese monk. Montelupo was the son of a sculptor in the village of that name near Empoli, and he

* See "Tuscan Sculptors," vol. ii. p. 98.

separate compartments, large and small. The subjects he selected were taken from the Old and New Testaments.*

Around the chapel are ranged the Medicean cenotaphs, composed of granite, of the same fine workmanship with the rest of the building. The first Ferdinand is represented by a gilt bronze statue of colossal size, by Pietro Tacca, the most famous caster in metal of that time. Another colossal bronze statue of Cosimo II. is by Giovan Bologna. Cosimo was the patron of Galileo, and persuaded the philosopher to leave Padua for Florence. Both statues are works of merit.

In 1791 Ferdinand III. ordered the coffins containing the remains of the Medici family in the crypt beneath to be piled one above the other. Some years later (1818) a rumour arose that these coffins had been rifled, and all the valuable articles they contained removed. No examination, however, took place until 1857, when it was thought advisable to have the coffins arranged in some order. Forty-nine of the pile were lifted down, and it was then discovered that most of them had been broken open and pilfered. Such was the exhalation, however, which infected the air during the examination, that it caused the death of one of the men employed. The head of Cosimo I. was found entire, with the remains of his red beard sprinkled with grey, below the chin. The skeleton of his unhappy wife, Eleonora of Toledo, had still her yellow tresses fastened by a thick golden cord; but both coffins had been robbed of all the jewels they once contained. The bones

* See "Notizie Storiche dei Lavori in Pietra Dura da Antonio Zobi." Firenze, 1853.

of Giovanni delle Bande Neri, the father of Duke Cosimo, lay in the midst of his armour, with the right leg amputated. Many other remains of the Medici family were still recognisable from being in a marvellous state of preservation.*

The Basilica of San Lorenzo has witnessed many an event of historical interest. From its pulpit Savonarola ventured to preach against the Medici, the patrons of the church; and his eloquence was such, that even some of the canons were persuaded to waver in their allegiance: here also he preached one of his most stirring sermons, in 1498, a few months before his cruel execution. At the altar of San Lorenzo the sacrifice of Florentine liberty was completed by the marriage of Alexander the Moor to Margaret, the natural daughter of the Emperor Charles V., who, left a widow within a few months by the murder of her husband, afterwards became the wife of Ottavio Farnese, Duke of Parma. In the centre of the Basilica were exposed the corpses of various princes and princesses of the house of Medici, many of whom had met with untimely deaths at the hands of their own father, brothers, or husbands; among them was that of the Grand-Duke Francis I., who, with his wife Bianca Capello, died in one day, as is supposed by poison.

On the threshold of the lower church are the remains of Donatello, who was buried here in accordance with his last request, near his friend and patron Cosimo, the father of his country. In San Lorenzo were celebrated magnificent obsequies over the earthly remains of the immortal

* See "Gius Pubblico Popolare dei Toscani," by the Cavaliere Commendatore S. Peruzzi.

Michael Angelo, who died at Rome (1564) at the age of eighty-nine; and a solemn musical mass was performed here before the body was borne to its last resting-place in Sta. Croce.

CHRONOLOGY.

	A.D.
Albertinelli, Mariotto	1474—1515
Bianca Capello died	1587
Mausoleum commenced	1604
Medici, Alexander de, the Moor, murdered	1537
,, Francis I., Grand-Duke, died	1587
,, Giovanni de', Leo X., Pope, died	1523
,, Giuliano de', Duc de Nemours	1478—1516
,, Giuliano de', Pope Clement VII., died	1534
,, Lorenzo de', Duke of Urbino, died	1518
Michael Angelo	1475—1564
Raffaellino del Garbo	1466—1524
Sagrestia Nuova begun	1523
Verocchio, Andrea	1435—1488

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Angel of Annunciation. (From Illuminated Choral Book.

CHAPTER IX.

SAN LORENZO (*Continuation*).

Laurentian Library.

IMMEDIATELY beyond the door leading from the church into the cloister is a marble monument to Paolo Giovio, the historian, by Françesco di San Gallo. Paolo Giovio was born at Como in 1483; he spent many years at Rome during the pontificates of Leo X., Adrian VI., and Clement VII., occupied with literary pursuits. Having lost all he possessed in the sack of Rome by the imperialist army in 1527, Paolo Giovio was reduced to destitution; but Clement VII., taking compassion on him, presented him, as an indemnification for his misfortunes, with the bishopric of Nocera; he ultimately recovered his fortune, and became so wealthy that he built himself a villa near the shores of the Lake of Como, on the ruins of that which had belonged to Pliny the Younger. When on a visit to the Grand-Duke Cosimo I., in 1552, he was seized with gout, and died in Florence. Françesco di San Gallo has represented the bishop seated in his episcopal robes; his right hand and foot rest on books. The statue is evidently a portrait, and expresses the gaiety and good-humour for which Giovio was renowned, which made him a favourite

with the popes, as well as a welcome guest at the various courts of Italy.

The Cloister is very beautiful and extremely picturesque. It was built after a design of Brunelleschi, and is enclosed by a double tier of Greek-Ionic marble columns, the lowest of which supports a succession of graceful arches, and the upper, the roof. The windows opening on this cloister are all protected by iron gratings which project in a curve below; a form invented by Michael Angelo, and called in Italian *inginocchiati*, "kneeling." An inner cloister of smaller dimensions appears to be of older date: the columns are octagonal, and have simple capitals. These cloisters afford an asylum for homeless cats, a curious old custom, which likewise prevailed in Egypt in the 13th century. All who cannot support their cats are at liberty to bring them to the cloister of San Lorenzo to be fed and kindly treated, and those in want of such an animal may have a choice in the number infesting these precincts.*

The whole length of the western side of the upper gallery of both cloisters is overlooked by the windows of the Laurentian Library, a magnificent room built by order of Clement VII., after a design by Michael Angelo, for the reception of the Medicean Collection, which the pope presented to the canons of San Lorenzo. This hall is above one hundred and sixty-eight feet long, and high in proportion. The fifteen windows are of coloured glass, designed by Françesco Salviati, a pupil of Guglielmo Marcilla.† The wooden ceiling and the eighty-eight cabinets containing the

* See Champfleury, "Les Chats, Histoire, Mœurs, Observations," p. 19.

† See Bargello, part ii. p. 248, and "Life of Michael Angelo," by Charles Heath Wilson, p. 306.

MSS., ranged in desks and benches down the whole length of the room, are beautifully carved by Tassi; they contain the oldest part of the collection, and the MSS. within are still classified as by the first librarians under the Medici—Baccio Valori, and Giovanni Rondinelli. The floor of this room is in terra-cotta designed by Triboli, a pupil of Sansovino, and has lately been admirably restored by the brothers Rustici of Viareggio. An octagon room, recently added on one side of this beautiful hall, contains the library of printed books bequeathed to the state in 1818 by Count Angiolo d' Elci, and chiefly consists of Aldine editions of the classics.

The Laurentian Library owes its origin to Cosimo Vecchio, who had collected a large number of MSS. in his palace in the Via Larga. On the death of one Nicolò Niccoli (1439), a man of great literary attainments, Cosimo purchased his valuable library of six hundred MSS., four hundred and fifty of which he presented to the Convent of St. Mark, where he built a noble room for their reception. Nearly the whole collection, with the additions procured by Cosimo from other convents, became ultimately the property of the Laurenziana, to which were likewise added the MSS. collected by Piero de' Medici and by Lorenzo the Magnificent. The learned Greeks who visited Florence during the council held here by Pope Eugenius IV. for the reconciliation of the Greek and Latin Churches, and again others who fled from Constantinople after its conquest by Mahomet II. in 1454, afforded opportunities to Cosimo for the enrichment of his collection, and Lorenzo sent the accomplished Greek, Lascaris, twice to search for MSS. in his own country. When the family of Medici was exiled from Florence, in 1436, their library was confiscated to the State,

and Philippe de Commines suggested to Charles VIII. of France to demand it as a pledge of good faith from the Florentines; but the friars of St. Marco, instigated by Savonarola, disposed of some of their land, and borrowed 2,000 gold florins to purchase the library and preserve it for their city. In 1498, after the execution of Savonarola, the MSS. were seized by the government; but they were restored in 1500. The debts of the monastery had, however, accumulated, and in 1508 the friars were obliged to sell the whole collection, which was bought by the great-grandson of Cosimo, Cardinal Giovanni de' Medici (Leo X.), for his private palace in Rome. In 1523, Clement VII., whilst still a cardinal, commissioned Michael Angelo to build the Laurentian Library, which was completed in 1527; and in May of that year the pope sent the collection of MSS. from the Medici Palace in Rome to Florence, and bestowed them on the Laurenziana. The Library was thrown open to the public in 1571 by the Grand-Duke Cosimo I., who ordered Giorgio Vasari to construct the staircase at the entrance. The collection was nearly doubled in the latter half of the last century by the addition of MSS. and Mass-books from several churches in Florence which had been suppressed during the French government. The number of MSS. in the Laurenziana amounts now to seven thousand, including many from the Gaddiana, Strozziana, Lothairingian, and Palatine Libraries, besides various Oriental documents. Among the printed books are the first copies thrown off from various works, such as the Bible of the Monastery of Mount Sinai, presented by the Czar Alexander II.

The most valuable MSS. here comprise a Syriac Gospel, A.D. 556, with illuminations representing scenes from the

Old and New Testaments; a copy of the Old Testament of the eleventh century; two copies of Homer, one of Sophocles; and one of Eschylus, likewise of the eleventh century; a fine copy of Virgil, belonging to the fifth century, which is among the most important documents in the collection; a copy on parchment of the first five books of Tacitus, found in Germany, and written in the twelfth century, with the Letters of Cicero to Atticus of the same period, and copies of both transcribed by Petrarch in the fourteenth. There are, besides, original letters of Petrarch, as well as his portrait and that of Laura, painted on vellum, though the authenticity of the likenesses has been disputed. There are about a hundred MSS.—versions of Dante's Divina Commedia, the autobiography of Benvenuto Cellini in his own handwriting; the letters of Vittorio Alfieri; and the works of the modern poet Niccolini, whose brain is preserved here under glass; besides the music of fifteen Florentine composers, with their portraits in miniature, formerly the property of the organist Squarcialupo, whose monument is in the Cathedral, and who presented the MSS. to his friend Lorenzo the Magnificent. The history of the ancient Florentine Dyers in Silk, with numerous coloured illustrations, representing men and women engaged in their trade, and dressed in the costume of the period, is a valuable record of this most important source of the wealth and greatness of the city.

Among the rich collection of illuminated Bibles and Prayer-Books of the Church are—a Gospel, with thirty-seven miniatures by Filippo Torelli, a Florentine of the middle of the fifteenth century; a Lezionario, or Lessons, illustrated by Bartolommeo and Giovanni d' Antonio, Florentines, in

the year 1446;* a Missal on fine parchment, presented by the Guild of Wool to the canons of the Cathedral, with beautiful miniatures by Gherardo da Monte, the most celebrated miniature painter of the fifteenth century, who studied and imitated the manner of the Germans and Flemings, of Albert Dürer, Van Eyck, and Hemmling; two Diurni, or Day Services, which belonged to the suppressed Monastery of the Angeli in Florence, illustrated by Attavante degli Attavanti and by Boccardini, both already mentioned as celebrated artists in miniature; and four magnificent Antiphonies painted by several hands. The Annunciation in one of these is beautiful beyond description in drawing, colour, and expression; perhaps the finest representation of the subject in existence. The Madonna is seated; her book has fallen into her lap; her meek and lovely countenance, with the graceful bend of her figure, are given with the beautiful simplicity of an early period of art united with the correct drawing and grandeur of form belonging to a later age. The kneeling angel is full of majesty, and his parted lips appear to utter the words, "Hail! thou that art highly favoured."† A lovely landscape is seen through an archway; the colouring is pure, bright, and harmonious. This exquisite little picture is the work of Françesco d' Antonio, who not only painted in the Antiphonies of the Cathedral to which this belonged, but who executed most of the miniatures in the choral books of San Lorenzo. He finished this painting on the 20th of June, 1471, as is recorded in the inscription

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* See Vasari's "Lives of the Painters," vol. vi. pp. 164, 246.

† See illustration to this chapter.

below, with the names of those at whose expense he worked.*

One of the most precious MSS. in this collection is the Pandects of Justinian, a large quarto volume, which was discovered at Amalfi (1137), when the Pisan fleet, auxiliaries of the Emperor Lothaire II. in a war with Roger the Norman, captured the town. This solitary copy had long been supposed lost, and it was therefore counted among the greatest treasures taken by the Florentines from the Pisans in 1406, and was jealously guarded in the Chapel of St. Bernard in the Palazzo Vecchio. Pope Leo X. robbed the Signory of the Pandects to bestow them upon his nephew, Lorenzo, Duke of Urbino. It was only restored to Florence, and consigned to the Laurentian Library, in 1786. For some time this document was supposed to be one of two authentic copies sent to Italy during the lifetime of the Emperor Justinian; but this opinion is now abandoned, and it is considered a copy by Greek scribes, but not later than the sixth or the beginning of the seventh century. It is by no means improbable that it was the sole authentic source whence the text of all other copies existing in MSS., and of all the printed versions, have been taken.

Flavius Aricius Justinianus the Great, Emperor of Constantinople and Rome A.D. 527—565, notwithstanding internal rebellions, and wars with the Vandals and Goths, accomplished his great scheme of compiling a new code of laws

* Vasari's "Lives of the Painters," vol. vi. p. 258. The visitor to the Laurentian Library is advised to take with him the sixth volume of Vasari's work, where he will find a catalogue of the illuminated works, p. 243.

for the empire. The intention of Justinian was to form a complete system of legislation for the whole of his dominions. He was assisted by his minister Tribonian, who was not only a learned jurist, but possessed a library of rare and valuable works on law. Gibbon speaks of him in the following terms:—"His genius, like that of Bacon, embraced as its own all the business and knowledge of the age." By order of the emperor the work was to be perfectly clear and without abbreviations or contractions. It bore the name of Digesta or Pandectæ (Πανδεκτης, a book containing everything). The work was finished in little more than three years, and obtained the authority of law A.D. 533. Justinian directed that a list of the names of the authors consulted and of their writings should be prefixed to the Pandects, and this list, though probably a copy like the rest of the MSS., is found in the beginning of the Florentine document, thence called the Florentine Index.

Suspended against the wall of the room is another interesting document—the original parchment containing the agreement between the Latin and Greek Churches at the council presided over by Pope Eugenius IV. in 1439, and bearing the signatures of the pontiff and of the Emperor Paleologus.

CHRONOLOGY.

	A.D.
Alexander de' Medici, Duke, murdered	1537
Clement VII., Pope, died	1534
Leo X., Pope, died	1523
Paolo Giovio died	1532

CHAPTER X.

THE GHETTO.—MERCATO VECCHIO.

BEHIND the Archbishop's Palace, to the right of the small Piazza dell' Olio, which forms an outskirt of the old market, is an archway leading to the Ghetto, or Jews' quarter of Florence, and where formerly stood one of its four gates.

The word Ghetto is derived from the Hebrew *Geth*, "separation." In early days the Israelite was forbidden to show his face in Florence, not from any antipathy of race, but because the Florentine would not brook a rival in his commercial transactions. The great families of Peruzzi, Bardi, Acciajuoli, and Strozzi derived their enormous fortunes principally from lending money at exorbitant interest; and such were their hard dealings that, at length, the government invited the Jews to settle in the city, on condition that they should not lend at a higher rate than twenty per cent. They were not then confined to any particular quarter, but chiefly congregated on the southern side of the river, in the Via dei Giudei, near San Jacopo oltr' Arno. In spite, however, of this restriction on their gains, they contrived to accumulate great wealth by their industry and frugality, which aroused the jealousy of the Florentine bankers, who, in 1495, persuaded their rulers to issue a

decree expelling them from the city. Their vast numbers, and their widespread relations in Florence, made it impossible to carry out this measure, so that, notwithstanding the opposition of the clergy, the law was annulled almost as soon as made. The Jews increased and prospered until the reign of Cosimo I., whose policy was to deprive the Florentines of every source of wealth or power that could be turned against himself, and who found it expedient to flatter the prejudices of his subjects, by showing hostility to the Hebrew race. He withdrew all the privileges hitherto granted to the Jews, ordered them to wear a distinctive dress, and prohibited them from practising usury, as well as from engaging in any wholesale trade. No foreign Jews might remain in the city beyond one fortnight at a time, and in 1571 he confined the native Jews to a quarter built for the purpose by his architect, Buontalenti, which thenceforward was called "the Ghetto." The consequence of these decrees was, that all wealthy and respectable Jews left Florence, whilst the most abject of the race remained. The Ghetto consists of two squares or piazzas, surrounded by high houses, some of them attaining nine storeys. In the centre of one of these squares is a large fountain, around which gather some of the lowest of the Florentine population, who, judging by their physiognomy, are not now confined to the Jewish race.

Beyond the Ghetto is the Mercato Vecchio, the old market of Florence, once the centre of the houses of the nobility and the pride of the citizens. Here, as related in a recent work* by the late Commendatore Simon Peruzzi,

* See "Firenze ed Banchieri Fiorentini," by S. Peruzzi. 1867.

were the sumptuous habitations of the most distinguished Florentines, who spent six months of the year in their villas outside the walls, whose dress was modest, and living simple, —the Tosinghi, Soldanieri, Nerli, Amieri, Tornaquinci, Medici, Pegalotti, Arrigucci, &c., &c. Antonio Pucci, a poet, and the friend of the novellist Sacchetti, as well as of the historians Villani, describes the "Piazza" as it appeared in his days, early in the fourteenth century, and soon after the time of Dante. Pucci's poem is called "La Proprietà di Mercato Vecchio," and was written before the "Chronicle of the Villani." The seventh stanza runs thus:

> "Mercato Vecchio al mondo è alimento
> E ad ogni altra piazza il pregio serra." *

Further:

> "Le dignità di mercato son queste
> Ch' ha quattro chiese ne suoi quattro canti
> Ed ogni canto ha due vie manifeste." †

Three of the four churches still exist entire, or in part. Santa Maria in Campidoglio, behind the fish-market, adjoins a small tavern, the "Osteria della Croce di Malta," but nothing remains except the double flight of steps leading to the principal entrance, a peculiarity common to old churches in this neighbourhood. Here, it is supposed, was the Roman Capitol. San Piero Buonconsigli, more familiarly known as San Pierino, has a fine lunette over the

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* "The old market provides food for all the world,
And carries off the prize from every other piazza."

† "Such is the grandeur of this market
That it has four churches at the four corners,
And at every corner are two streets."

entrance, by Luca della Robbia. The Madonna and Child are both very lovely, and the two worshipping angels are extremely elegant: the garland enclosing the group is a faithful study from nature and very beautiful. A little stone pulpit, from which it was customary to address the people outside, may be observed in the wall; it is entered by a door from the monastery adjoining the church. San Tommaso, at the north-west angle of the Piazza, was the parish church of the Medici family. Within is an early Florentine picture on panel, by Jacopo Casentino, representing the Madonna and Child, St. John the Baptist, and another saint. At the fourth angle of the Mercato, where it joins the Via Calimala, is an old building, once the University or residence of the Guild of Physicians and Apothecaries. A curious old fresco above the entrance has been nearly effaced by time and weather.

The eleventh stanza of the poem by Pucci mentions the list of trades and traders in the market-place:

> "Medici v' ha d' intorno a tutt' i mali,
> Ed avvi panni, lini, e linaioli,
> V' ha pizzicagnoli e v' ha speziali."*

The Guild of Physicians and Apothecaries was one of the most important in Florence; they were allied with the Guild of Wool, as their chemical knowledge was useful in the preparation of dyes. They had extensive relations with France and England, to which countries the Florentine merchants imported spices and other commodities from the

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* "Physicians dwelt around for every ill,
And here were linen cloths, and flax merchants,
Pork vendors, and apothecaries."

East, as well as drugs and medicinal herbs. This trade gave them so much importance abroad, that in 1277 King Philip III. of France passed a decree extending his royal protection to them on the same footing as to native Frenchmen, and granting them certain privileges. The apothecaries of Florence not only supplied medicine and medicaments, but were also the undertakers of the city, and furnished everything required at a funeral. The profession was held in high esteem, and the Guild must have acquired great wealth from the money given by the rich on these occasions, and the various articles they considered necessary for the obsequies of their relations. From the Guild of Physicians sprang the wealthy family, who, retaining the name of Medici, obtained supremacy in the Florentine government.

Pucci proceeds in his poem to observe:

> "Ed evvi la più bella beccheria
> Che sia di buona carne, al mio parer." *

The old Florentine, like his descendants, depended for his sustenance more on vegetables and farinaceous food than on butchers' meat; but whatever the display of beef and veal might have been in the fourteenth century, this part of the market now presents a scene sufficiently disgusting to turn the visitor from his antiquarian researches. Here, too, poultry is sold, on the spot where probably the painter, sculptor, and goldsmith Pollaioli spent his youth:

> "Quivi da parte stanno i pollaioli,
> Forniti sempre e tutte le stagioni,

---

* "And here in my opinion is the finest market
For the best meat."

Di lepre e di cinghiali e cavrioli,
E di fagiani, starne e di pippioni,
Ed altri uccelli." *

Even worse than the sights exhibited in the meat market is the painful sight of fowls plucked alive—a daily spectacle of cruelty, and one proof among many how much a better training and education is wanted by a people so kind-hearted and gentle, except where the brute creation is concerned.

Next follows the list of those engaged in money transactions, who formerly frequented this market:

"E sempre quivi ha gran Baratteria,
E c' ha contar molti barattieri,
Perchè v' ha più da lor mercatanzia;
Cio è di prestatori e rigattieri
Tavole di contanti e dadaiuoli
D' ogni ragion che farne a lor mestier," &c.†

Those desirous of belonging to the Guild of Merchants on Exchange—"Arte del Cambio"—had to undergo an examination before exercising their calling or holding a booth or table. All the furniture required by a money-changer was a table covered with green cloth—*tavola di*

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* "Here on one side are the poulterers
Well furnished at all seasons
With hares, and boars, and kids,
With pheasants, starlings, pigeons,
And all other birds."

† "And here is always the great exchanges,
And many money-changers may be counted,
Since their merchandise is most demanded;
Such as lenders and dealers in old articles,
Tables of ready-money, and dice-players,
Of every sort, that each may carry on his trade."

contanti—a purse of money, and a book in which to register their accounts. This guild was called "The Company of the Table."

After alluding to the squabbles which took place in the markets, sometimes ending in violence, calling for the interference of the police, Pucci also describes the flower-girls from the country selling their goods here:

> **"Non fu giammai così nobil giardino**
> **Come a quel tempo egli è Mercato Vecchio,**
> **Che l' occhio e 'l gusto pasce al Fiorentino."** *

The fruit and vegetables are likewise enumerated, as well as live birds in cages, cats, and rabbits for sale.

The column in one corner of the piazza, near the former residence of the physicians and apothecaries, is that which was taken from inside the Baptistery; it supports a modern statue of Abundance, which replaced one by Donatello of the same subject, which was broken in 1721. The loggia for the fish-market, between San Pierino and Sta. Maria in Campidoglio, was designed by Vasari, and built by order of Duke Cosimo I. The Greek-Ionic columns, with the medallions of dolphins, &c., seem out of place amidst the low houses and stalls of the market. Dirty and disorderly, however, as this piazza appears, one improvement has taken place since the reign of Victor Emmanuel; for, whereas pickpockets carried on their trade formerly like any other in the market, they have been entirely expelled, and for some

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* "There never was so noble a garden
As that presented by the old market,
Which feasts the eyes and taste of the Florentines."

years past the purchaser may go on his business without the fear of having his pockets emptied by thieves.*

The districts south and west of the Mercato Vecchio is a labyrinth of narrow streets and small piazzas, with tall, irregularly built houses, some of which are the remains of old towers where once lived the warlike nobles or influential citizens of Florence, but now inhabited by an industrious though poor population. The street which leads from the market to the Strozzi Palace is called the Via Ferrivecchi, and old iron is still exposed for sale in this quarter. A handsome palace, at the corner of the Via Ferrivecchi and the Via de' Vecchietti, is popularly known as the "Palazzo della Cavolaja"—the Palace of the Cabbage-women—and was probably the residence of the "Cavolaja" whose reputed tomb is in the Baptistery.† The inscription over some of the windows informs the passers-by that the original inhabitants were Vecchietti. Here Bernardo Vecchietti, a patron of art, received and entertained Giovan Bologna for two years, when he came an unknown artist from Boulogne, in France; this generous hospitality afforded him time to make himself known, and to commence his artistic career in Florence. Giovan Bologna made the bronze figure of the Devil at the corner of this house, where once stood a pulpit from which Pietro Martire preached when he was said to have exorcised the fiend, who galloped past in the shape of a black horse. The family of the Vecchietti are among

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* Three new markets are already designed, and in the process of erection, so that in the course of a few years this old market-place, with its historical reminiscences, may be destroyed.

† See Chapter on the Baptistery.

the oldest in Florence, and are mentioned as such by Dante:

"E vidi quel de' Nerli, e quel del Vecchio
Esser contenti alla pelle scoverta;
E le sue donne al fuso e al pennecchio." *
Paradiso, canto xv. l. 115.

The arms of the Vecchietti, five ermines of silver on a blue ground, are repeatedly seen on the adjacent houses; and as the ermines were supposed by the common people to be rats, a saying arose, in allusion to the name of the family, which was quoted at the approach of old age, that So-and-so was assuming the arms of the family of the Rats. The remains of the towers of these Vecchietti houses may still be seen round the little piazza, now used as a market for fowls and eggs.

Threading the streets south of the Mercato Vecchio, the visitor will find himself in the quarter of the Amieri family. The Amieri, once among the proudest nobles of Florence, had their palaces and towers within the city, and their castles in the country. They belonged to the Ghibelline faction, and when the Guelphs gained ascendancy in the state and drove their adversaries into exile, the towers of the Amieri were demolished. In 1320, the family were allowed to return; but having been declared magnates, they were prohibited all share in the government. The head of the Amieri was then one Messer Foglia, who built a

* "And him of Nerli, and him of Vecchio,
Contented with their simple suits of buff;
And with their spindle and the flax, the dames."

In those ancient days the great families were satisfied with a simple attire, and wore their leathern jerkins without scarlet or cloth cloaks over them.

magnificent palace on the ruins of their former habitations, near the Church of Sant' Andrea, adorning the brackets on the walls with the fig-leaf, in allusion to his name Foglia, "a leaf," which may still be traced on these poor houses. The last of the family, who died in 1381, was Bernardo di Nicolò di Messer Jacopo. He was the father of Ginevra, whose story has already been related in the description of the Piazza del Duomo, and we may imagine his daughter seated by night in her grave-clothes at Bernardo's door in this piazza, vainly entreating for admittance.

Sant' Andrea is a primitive old church, reached by a double flight of steps; and adjoining it was the first convent for nuns in Florence. Within the church was once a picture by Ghirlandaio, now in the office of the Capitolo or Chapter-house of the Duomo. In the small piazza beside Sant' Andrea is a warehouse with the Lion of St. Mark, as well as the City arms, and those of the Guild of Flax-merchants. Within is an altar of dark pietra-serena, composed of Greek fluted columns, with composite capitals, likewise decorated with the Lion of St. Mark, the patron-saint of the Flax-merchants, "Linajoli," as this was their residence. The Linajoli formed one of the minor arts. Their shield is divided perpendicularly red and white. Their guild included the "Rigattieri," or dealers in second-hand articles, and the two are mentioned together in Pucci's poem, where he gives a list of all the guilds:

> "L' undici, Rigattieri e Pani Lini,
> Ch' è 'nsieme un arte con lor si ragiona."*

* "The eleventh, the dealers in second-hand articles and
The flaxen-cloth sellers
Who together make one art."

Near this spot once stood a beautiful Tabernacle by Fra Angelico, now in the corridor of the Uffizi Gallery. It was then enclosed in an exquisitely sculptured marble frame, which is preserved in the Museum of the Bargello.

Near the Piazzetta of San Miniato fra due Torri, is the old town-house of the Castigliones. On the first floor is a handsome stone chimney-piece, and a *lavabo*, or lavatory, enclosed in a frame of beautiful stone carving. There is likewise a finely sculptured doorway, leading to what was once the saloon. The most celebrated of the family was Dante da Castiglione, notorious for his share in a famous duel fought in 1529, when the Imperialist army, urged on by Pope Clement VII., besieged Florence for the restoration of the Medici. Ludovico Martelli and Giovanni Bandini, two Florentine youths, had aspired to the hand of a young lady, Marietta de' Ricci. She preferred Bandini, who belonged to the Medicean faction, and had left Florence to join the enemy's camp. Martelli, to gratify his private revenge, caused his rival to be proclaimed a traitor, and defied him to single combat. Bandini accepted the challenge, and both armies agreed to a suspension of arms. The combatants were allowed to choose a companion in the fight; but none of the Florentines in the Imperialist camp would accept the office, until a youth, Bertino Aldobrandini, offered his services, with which Bandini was obliged to rest contented. Martelli was supported by Dante da Castiglione, a man of powerful frame, and bold, fierce temper, who was opposed to the boy Aldobrandini. They met beyond the Porta Romana. Aldobrandini fought with courage, but was soon overpowered, and died a few hours afterwards of his wounds,

and Martelli had to yield to the skill and valour of Bandini. According to Napier, "The Florentines saw in the success of this duel a prognostic of the final issue of the war. It was Florentine against Florentine. Both parties suffered and were victorious; the popular side was represented by Dante da Castiglione, the Medicean by Bandini." *

The country house of Dante da Castiglione still exists; a fine old castle on the shoulder of Monte Morello, near the little village church of Cercina.

In the neighbourhood of the Mercato Vecchio is another piazza, called the Piazza di Monte. Here was the palace of the Lamberti family, who traced their descent from a German baron, who came to Italy with Otho II., A.D. 962. They, like the Amieri, belonged to the Ghibelline party, and, after their conquest and readmission into the city, were likewise made magnates, and incapacitated from taking any part in the Florentine government. Their arms in the days of Dante were six golden balls, but they afterwards adopted the lion rampant, holding a red banner between his paws; which device may still be seen on the houses round this piazza and in the neighbourhood. The octagon basement of the principal palace of the Lamberti gave it the name of the Dado, or Dice, and here was established the first Monte.

The Monti, or Public Funds, date as early as 1222, 1224, and 1226. The government was at first obliged to offer an interest of twenty-five per cent. upon the capital to obtain a loan, which was registered in a book called the "Libro de'

* See "Florentine History," by Captain Henry Napier, vol. iv. pp. 434—439.

Sette Milioni." The rate of interest was afterwards lowered to eighteen per cent., and in 1336 a consolidated fund was established, called the Monte Comune, which only lasted until 1343, when the government was obliged to incur fresh debts to defray the expenses of wars, &c. The whole debt thus collected continued to be called the Monte, or Mount, and paid an interest of five per cent.*

Leaving the quarter of the old nobles, the first street is the Pelliceria, or Street of Furriers. This was formerly the goldsmiths' quarter, before they occupied the houses on the Ponte Vecchio; and here lived the father of Baccio Bandinelli, who taught his son the goldsmith's art, and, for a time, took Benvenuto Cellini as a pupil. The Via del Fuoco, occupied entirely by dealers in charcoal, leads to the Calimala, at the corner of which is a tabernacle, closed to public view, but containing an image of the Virgin, which is supposed to have miraculously arrested the progress of a great fire. Below it is the inscription:

> "Ruppe, spezzò l' orribil Fuoco, fin quì volando,
> Ma l'Imagin pia, poter troncargli in questo loco." †

The Via Calimala is on the site of the former workshops of the foreign wool merchants. In this neighbourhood twenty warehouses belonging to their guild received the woollen cloth, which was annually imported from abroad. The name Calimala has puzzled etymologists. Some have supposed it to be derived from a Latin term for a shabby, mean street; but the more probable derivation is from

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* See "Florentine History," by Capt. H. Napier, vol. v. pp. 11, 12.

† "The horrible fire broke forth, and destroyed, advancing hither; But the Holy Image was able to stay it at this spot."

the Greek καλος μαλλὸς, "beautiful white," or "beautiful fleece," which idea receives some confirmation from the fact that the finest wool was imported from Greece.

The Guild of the Calimala was formed in a singular manner. The Emperor Henry I. banished a number of Lombards in 1014. They were chiefly from the city of Milan, and, in Germany, they formed themselves into a society, assuming the name of Umiliati, or Humbled, in reference to their unfortunate condition. They applied themselves especially to the manufacture of woollen articles, and on their return to Italy in 1019, they worked together as a corporate body. In 1140 they formed themselves into a religious confraternity, with priests appointed to superintend their labours, and a president called Il Mercatore. Their first dwelling was near Sta. Lucia al Prato, but they afterwards established themselves at the Monastery of Ogni Santi. Other Florentine dealers in retail cloth not only adopted their badge, but learnt their art, and in a short time Florence became famous for this manufacture. The Guild of the Calimala purchased the raw undressed material, as well as cloth in an unfinished state, from England, France, Flanders, and the East, and after completing the process, returned it ready for sale across the Alps. This trade continued to flourish until Henry VII. of England prohibited the export of unshorn cloth, and limited the use of Italian manufacture in England.

The residence of the Guild of Wool—Arte della Lana—is now occupied by the canons of Or San Michele, and a door opens into the Via Calimala, over which are the arms of the wool trade, the lamb bearing the banner, and the emblem of the Guelphic party, the *ras-*

trello, or rake, with the lilies of Florence. At the end of the Via Calimala, where it joins the Mercato Nuovo, is a turning to the left leading to the Via Calzaioli, and called *Il Baccano*, "place of uproar," from the noise made by lads there engaged in their trades, and calling on passing customers to buy from them. At one time this street was called Cavalcante, because all this quarter belonged to that distinguished family. Here Guido Cavalcante must have frequently been visited by his friend Dante Alighieri, whose house was only on the other side of the Via Calzaioli, then Cacciajuoli, near San Martino. An inscription on the southern side of the Baccano states that Bernardo Cennini, the cotemporary of Faust, had his printing-office in this street.

CHRONOLOGY.

	A.D.
Acciajuoli came to Florence	1160
Buondelmonti feud with the Amidei	1214
Cavalcante (Guido)	1230(?)—1300
Chiesa di Sant' Andrea founded	800 (?)
„ Santa Maria in Campidoglio	1000 (?)
„ San Piero Buonconsigli	1000 (?)
„ San Tomaso	1000 (?)
Consolidated funds first established	1326
Dante da Castiglione fought his duel	1529
Ghetto founded	1571
Giovan Bologna	1525—1608
Guild of Physicians granted privileges in France	1277
Lamberti family date their origin	962
Monte (Public Funds) established	1222
Pucci, Antonio, his works	1328—1365

CHAPTER XI.

THE MERCATO NUOVO.

THE principal mart for gold and silk was in the Mercato Nuovo, to which spot peculiar privileges were accorded, in consideration of the important branch of commerce carried on there. No one within its precincts was allowed to carry arms, nor could any one be arrested for debt.

The Loggia, which is a comparatively modern structure, rests on five composite columns. It was built after a design of Bernardo Tasso, by command of Duke Cosimo I., in 1547; the chamber above the Loggia contains the archives of contracts, &c. The fountain on one side has a magnificent bronze Boar, cast by Tacca, the pupil of Giovan Bologna, a copy from the ancient marble in the Gallery of the Uffizi. In the centre of the Loggia is a marble slab, with a representation of one of the wheels of the Caroccio, or ancient war-chariot of Florence. This is only the copy of a more ancient slab, which stood here long before the erection of the Loggia.

The area once occupied by the market extended towards the river as far as the Via de' Apostoli. On the side of the Via Por San Maria was the small Church of Santa Maria

Caroccio with the Martinella. p. 174.

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sopra Porta, which, in spite of its diminutive size, was one of the most important in the city. It was destroyed by fire, and a part of the Church of San Biagio rests upon ground it once occupied. San Biagio is reached by a narrow alley, called the Via Capaccio; a name supposed to be derived either from *Capo d' Acqua*, "a fountain or spring," or from *Campo di Paccio*, "Field of Paccio," the name of the owner of the land on which Santa Maria was built. The Caroccio, or war-chariot, was kept in Santa Maria, and its bell, the *Martinella*, "Little Hammer," was suspended over the church door, and tolled continuously for a month previous to the commencement of a war, in order to prepare the citizens for the event.

The Caroccio, or war-chariot in use in various of the Italian cities, was adopted in 1038 by Heribert, Archbishop of Milan, when he defended his city from the Emperor Conrad, probably in imitation of an Etruscan usage. On the car was placed a wooden castle, with a tall mast and cross-beam, to which hung the bell, and over it floated the banner with the city arms. It was drawn by oxen in the midst of the army, which seemed thus to fight under divine protection.*

Some stones in the walls of San Biagio are supposed to have been brought by the Pazzi from Jerusalem, with a light from the tomb of the Saviour; and annually, on Saturday in Holy Week, a piece of charcoal is kindled here, and borne on the Caroccio to the Cathedral, to light the sacred lamp on the altar, a ceremony typical of the

* See "Latin Christianity," H. H. Milman, vol. iii. p. 436. Also vol. i. chap. xiii. of this work.

descent of the Holy Spirit, and afterwards to the Canto de' Pazzi.

San Biagio is no longer used as a church, but is the magazine for the company of firemen; it contains a supply of engines, prepared to start at a minute's notice. The constant recurrence of fires in Florence in former days obliged the magistrates, in 1416, to appoint a corps of firemen. The present company of *pompieri* is in three divisions, each composed of ninety men; but they are seldom called out, as fires in the city are as rare now as they were once frequent.

The building adjoining San Biagio, overlooking the piazza, on which may be seen traces of a large fresco, was once the palace of the Lambertesca family. It was afterwards divided into two parts, one half of which was assigned to the captain of the Guelphic party, an important government officer, and the other half for the residence of the Guild of Silk. This guild, after that of wool, was the most influential in Florence, and, as we have already stated, had its chief sale in the Mercato Nuovo. The art of preserving the cocoons and winding off the silk appears to have been imported from India to Constantinople, and thence was introduced into Sicily by the Norman King Roger, who brought artisans in silk from Athens, Thebes, and Corinth. A Guild of Silk with consuls was formed in Florence as early as 1204, and a fresh impulse was given to the trade by the Lucchese manufacturers, who took refuge in this city during troubles in Lucca. The Florentines imitated the manufactures of Persia in their silken stuffs as well as silver and gold brocade, all of which became important articles of commerce. The guild was called l' Arte di Por San Maria, and

adopted for their arms a gate surrounded by a garland of flowers, and supported by six *putti*, "boy-angels." The advantages to the revenue derived from the silk trade, added to the wealth derived from the trade in wool, contributed in times of disaster to save Florence from ruin.

The building for the residence of the Guild of Silk was commenced after a design of Francesco della Luna,* and finished by Filippo Brunelleschi. The staircase in the Via di Capaccio was built much later, after a design of Giorgio Vasari—1587. The principal entrance is in the Via delle Terme, and there are frescos on the walls of the rooms within, as well as valuable chests of carved wood, once belonging to the Guild of Silk; but as the archives of the Monte—Funds—preserved here for some time past, have not yet been wholly removed, the apartments are inaccessible to strangers. Near this quarter is the Via di Ferro, where was the residence of the Guild of Butchers—"Beccai"—with their emblem, the goat rampant, upon the walls. At the corner of the Via Lambertesca and the Via Por San Maria—still so called, after the gate and church of that name—is an ancient tower, said to have been the habitation of Bishop Zanobius, which on the saint's anniversary is every year decorated with flowers. The Lambertesca family had their residence in this quarter. Over the doorway of a house to the left is an inscription recording the bakehouse of the Republic: the Government had certain bakehouses from whence, in times of scarcity, bread was distributed to

* The Della Lunas were originally apothecaries, and took their name from the emblem of the apothecaries. They were among the first families, and had their dwellings round a piazzetta in the Mercato Vecchio.

the people. In Via Por San Maria another ancient tower, nearly opposite that of San Zanobius, with two grotesque lions' heads projecting from the wall, was the first residence of the Capitano del Popolo. In still earlier times this tower belonged to the houses of the Amidei family, whose feuds with the Buondelmonti let out the waters of strife in Florence. Here, in 1214, when one Lambertuccio Amidei occupied this palace, a quarrel arose between his brother-in-law Oddo Fifanti and one of the Buondelmonti, and the relations and friends of both families proposed to effect a reconciliation by the marriage of the daughter of the Amidei with a young Buondelmonti; but the powerful family of the Donati, who had their dwellings in the vicinity of the Via del Corso, extending as far back as the Church of San Piero Maggiore, and who were rivals of the Amidei, were by no means pleased at this proposal, which would have strengthened the opposite faction. The wife of Forese Donati, one of the chiefs of the clan, accordingly invited Buondelmonti to visit her, and offered him her beautiful daughter in marriage instead of the Amidei. Attracted by the charms of the young lady, Buondelmonti accepted the proposal, and broke his troth to his bride; but this injury to the honour of the Amidei could not be tolerated in silence. In the Church of San Stefano, in the little piazza of that name, off the Por San Maria, they met their friends, who lived in this quarter, and consulted with them how to take revenge. Among these friends were the Lamberti, from their palaces near the Mercato Vecchio, and the Uberti, from their stronghold in the Piazza della Signoria. One of these last proposed to seize the offending Buondelmonti, and disfigure him by cuts in the face; but Mosco Lamberti, starting up,

exclaimed, "If you wound him, you had better first dig your own grave: the deed that is done has a head—'Cosa fatta capo ha"—a saying which has become proverbial, and which decided the assembly to put their intended victim to death. In the year 1215, on Easter Sunday, the day fixed on for Buondelmonti's wedding, the bridegroom, arrayed in white, with a garland of flowers on his head, and mounted on a white palfrey, was proceeding from his own dwelling in the Piazza della SS. Trinità to that of his bride, when, as he approached the houses of the Amidei, the conspirators rushed out upon him. As he endeavoured to escape across the Ponte Vecchio, they dragged him from his horse, and dispatched him with their daggers at the foot of the column on which stood the statue of Mars. The enraged Donati —the family of his bride—laid his body on a bier, and the young maiden, seated with the head of her murdered lover on her lap, proceeded in mournful procession throughout the city, exciting the compassion of the people, and calling on the Buondelmonti to revenge the death of their relation.

A narrow alley from the Por San Maria, opposite the tower of the Amidei, leads to San Stefano, where the conspirators met. This church has been called *ad Portam Ferream*, from the iron gate at its entrance; also *Capo di Ponte*, from its vicinity to the Ponte Vecchio. On the iron gate may still be seen the horse-shoe which is supposed to be that of Buondelmonti's palfrey lost in the struggle, though some have supposed it to have belonged to the horse of Charlemagne. San Stefano was a church of some importance as early as 1116, and is one of the most ancient in Florence. Here Bocaccio, in 1378, lectured on the Divina Commedia of Dante; and meetings have been held

here on various occasions by the Florentine municipality: the most celebrated was that in 1426, for the repression of license among those belonging to the minor arts, when Nicolo d' Uzzano, a distinguished citizen, delivered a discourse, which is given entire in Macchiavelli's "History of Florence." The church was modernised in 1656. The interior is spacious, with singular septagonal arches over the high altar. There is a bronze relief by Tacca, representing the martyrdom of St. Stephen, which, though not among his happiest productions, is spirited. Near the church of St. Stephen, a cup in the wall, now removed, once recorded that here the Guild of Vintners, "Vinattieri," had their residence.

The whole line of houses along the river from Via Por San Maria, and as far back as the Via de' Apostoli, adjoining the habitations of the Amidei, stand on the site of the dwellings of the Acciajoli, who date their origin from 1160, when they were workers in steel at Brescia, and migrated to Florence to escape from the tyranny of the Emperor Frederick Barbarossa.

The houses of the Buondelmonti extend along the Via de' Apostoli, opposite those of the Amidei, and reached as far as the Church of SS. Trinità. The Buondelmonti castles of Montebuoni were seized by the Florentines in 1137, when the family took up their abode in the city.

The Borgo degli Apostoli, once a borough outside the city walls, leads to the Piazzetta del Limbo, within which stands the church of the SS. Apostoli, as ancient as that of San Stefano. The interior, composed of Roman columns of verde di prato, is singularly beautiful. Brunelleschi admired it so much as to make it a study and example in his own

churches of San Lorenzo and Santo Spirito. Unwilling to deviate in any way from his model, he even raised the side chapels a step above the pavement, although an architectural defect in this otherwise perfect little church. The SS. Apostoli, as well as San Stefano, is said to have been founded by Charlemagne, and a somewhat apocryphal inscription on a slab outside records that it was consecrated by Archbishop Turpin. The last altar of the left aisle is called the Altar of the Angels—*Altare degli Angeli*—from a most exquisite relief in Robbia ware, representing boy-angels of peculiar sweetness and grace. Near this altar is the tomb of Oddo Altoviti of Prato, by Benedetto da Rovezzano, in the early part of the sixteenth century. This monument has been removed from its original position on the opposite side of the church, where lie the remains of Altoviti: the figure in relief is much injured by time.

Next the Church of the SS. Apostoli, at the angle of the piazzetta, is the Palazzo del Turco, formerly Borgherini, built by Baccio d' Agnolo. Over what is now a druggist's shop is a bas-relief of a Madonna and Child with angels, and, above it, the head of our Saviour in profile, by Benedetto da Rovezzano, who executed the monument of Oddo Altoviti within the church. Benedetto was also employed for a handsome chimney-piece in one of the rooms of the palace, which is figured in Cicognara's work.* The windows of this palace are formed of small panes of glass, usual in the early part of the fifteenth century, and are provided with massive shutters studded with large-headed nails. One apartment was fitted up with paintings and carvings by

* See "Storia della Pittura."

the best artists, employed by the father of Pier Françesco Borgherini, on the occasion of his son's betrothal to Margherita Acciajuoli. The genius displayed in these works is greatly praised by Vasari, who describes the masterpieces of art in this palace, particularly the black walnut cabinets, exquisitely carved by Baccio d' Agnolo, and still in preservation, as well as the paintings by Andrea del Sarto, Pontormo, Granacci, and Bacchiacca, all of which are now scattered in various galleries. These works were not less esteemed during the lifetime of the artists than by posterity. Whilst Pier Françesco Borgherini was absent from home during the siege of Florence, 1529, Giovan Battista delle Palle, an agent of the King of France, persuaded the Florentine Government to allow him the spoil of the Palazzo Borgherini for his master Francis I. On his arrival, however, he was met by Margherita Acciajuoli, who bade him begone, showering upon him angry epithets, such as "vile broker," &c., and demanding how he dared to enter a gentleman's house to strip it of its ornaments, and thus deprive the city of its richest treasures to embellish the dwellings of foreigners, probably enemies of his country ; she concluded by declaring that she would shed the last drop of her blood in the defence of the furniture which had been her father-in-law's gift at her wedding. The lady succeeded in terrifying the agent of the French king, who was obliged to retire in discomfiture. The family Del Turco purchased the palace some years later, and the present inhabitant is a canon of the Cathedral. The walls are covered with a most interesting collection of pictures, to which the visitor receives easy and courteous admission. In the room, with the noble chimney-piece, by Benedetto da Rovezzano, are representa-

tions of San Sebastian and San Piero Martire, by Giovanni Santi of Urbino, the father of Raffaelle. The next room contains a very lovely Madonna and Child, by Pinturicchio; beneath it is a small, but very interesting portrait of the good Bishop Sant' Antonino of St. Mark's, by his friend and brother monk Fra Bartolommeo. In the third room is a fine copy, by Bronzino, of Raffaelle's picture of St. John in the Wilderness; a lovely Holy Family, by Lorenzo Credi; an interesting picture of St. Jerome, by Andrea Castagno, a rare master; a fine portrait of Holbein; and a very curious and interesting picture by Dello, an artist who spent most of his life in Spain, and who has here represented the Triumph of David. There is likewise an original sketch by Murillo for the picture of the Assumption of the Virgin, now in the Louvre at Paris.

Nearly opposite the Palazzo Borgherini, beside a nursery-garden, was once the lodging and *atelier* of the celebrated American painter, Benjamin West, and here he is said to have begun his portrait of Lord Byron.

The Borgo degli Apostoli leads to the Piazza della S. Trinità, at the corner of which on the Arno is an irregularly shaped, tall old palace, lately used by the municipality of Florence as the town hall, or Palazzo del Municipio, but now converted into public offices, and containing the Lending Library of Vieusseux. It is one of the finest specimens of old Florentine architecture, and was built for the family of Spini by a pupil of Lapo, the father of Arnolfo, in the thirteenth century. There existed until a few years ago an arch over the Lung' Arno, attached to the palace and surmounted by a tower, which, falling to decay, was considered unsafe, and was demolished in 1823.

There is little within worthy of notice. On the first floor is a door which once led to the great saloon, said to be by Donatello, and very delicately carved; it is supported by twisted columns, and has a representation of the Trinity in the pediment. The City arms are over the entrance, one of which is the eagle grasping the dragon, an emblem granted to Florence by Pope Clement IV., the enemy of the Imperialists, who invited Charles of Anjou, brother of Louis IX., into Italy to oppose the claims of Manfred and of Conradin, the youthful heir of the Emperor Frederick II. The dragon is here meant to represent Frederick crushed by the Roman eagle. The Florentine Guelphs lent their aid to destroy Manfred and Conradin at the request of Clement, who warned them "that the young serpent—Dragon—had sprung up from the blood of the old."

On the ceiling of a small room, opposite this door, are some very fair frescos of children supporting the arms of the former owners of this palace. The remainder of the rooms are large and vaulted, but covered with gaudy, ill-drawn frescos. The arms of the Feroni are in some places conspicuous—the mailed arm holding a dagger—said to have been assumed by the family when one of them slew Lorenzino di Medici, the murderer of his cousin, Duke Alexander. In the office on the upper storey, assigned to the superintendents of works of art, is a collection of fine drawings recently made of sculpture found in the Mercato Vecchio and the neighbourhood, which are to be removed, preparatory to the demolition of that quarter of the city.

The three streets opposite the Church of the S. Trinità

are the Borgo SS. Apostoli already described, the Via delle Terme parallel with it, in which were once Roman baths, and the Via Porta Rossa, where stood the gate of that name, and which leads from the Piazza S. Trinità to the Mercato Nuovo.

In the piazza, between the Borgo SS. Apostoli and the Via delle Terme, lived the last of the Buondelmonti, whose daughter married a Marchese Feroni of the neighbouring palace. This house became still better known as the Lending Library of the late Gian Pietro Vieusseux, one of the greatest promoters of Italian unity and independence. The family of Vieusseux were originally cloth merchants of Geneva. When driven from their home by the French, in 1783, they migrated to Oneglia, where one of the Vieusseux had already established a branch of their trade. Gian Pietro was born at Nice in 1791, but on the second French invasion, in 1792, when the little town of Oneglia was sacked, Vieusseux was ruined, and the family returned to Genoa. In this seafaring city the inclinations of Gian Pietro turned to the life of a sailor, from which he was, however, dissuaded, and he became a cloth merchant like his father, who sent him on various missions connected with their trade to Germany and France, where he was a witness, as well as sufferer, during the scenes which followed the Revolution, but from which he appears to have gathered good fruits; and he applied the experience and knowledge thus gained in his youth for the benefit of his native land, where he endeavoured to spread enlightened and liberal opinions. In 1818, at the age of forty, when, as he himself expressed it, "he had read little, but had observed much," he

opened his lending library in Florence. His collection of books was more literary than scientific. He not only bought Italian works from other parts of the peninsula, but he imported political periodicals and books from France and England, thus giving an example which was speedily followed in other parts of Italy. In 1824, Vieusseux began a series of weekly receptions in his house, opening his rooms to Italians of every political creed, as well as to foreigners of literary and scientific eminence. But his greatest achievement was the publication of a periodical in Florence, the *Anthologia*, to which the first writers in Italy contributed. In this work he proposed "to represent the actual condition of Italian society, with its moral and intellectual necessities; to acquaint Italians with the progress of civilisation in Europe, and to make Italy generally known to herself, as well as to foreigners." Further, "to describe her past glory, to encourage her in the development of her resources, and to awaken her to a *national*, rather than merely municipal, existence, by the stimulus of judiciously selected examples."

Vieusseux admitted the expression of all shades of opinion in his *Anthologia*, as well as in his conversazione, always provided they were stated with decorum and moderation. Notwithstanding this precaution, the periodical was prohibited in the Austrian-Italian states as a "pestiferous journal." In 1832, after the articles of a number for that year had undergone the usual curtailments of the Tuscan censor, amounting to fourteen mutilations whilst passing through the press, and after it had received the approbation of the Tuscan government, the Russian and Austrian courts

preferred a complaint against the *Anthologia*, on account of two articles—one, a poem entitled "Peter of Russia," and purporting to be addressed to the Czar Nicholas; the other, an essay on Pausanias, in which it was supposed that a comparison was intended between Achaia and the Lombardo-Venetian kingdom, and between the Spartan hero and Prince Metternich. The editor was summoned to appear before the police tribunal in the Palazzo Nonfinito, and, as he refused to betray the authors of the obnoxious articles, the *Anthologia* was suppressed.

Vieusseux was also the editor of a journal for the encouragement of agriculture, most important to the future prosperity of Italy. In private he was the benefactor of the persecuted and distressed; and as he never accumulated riches for himself, his wealthy and distinguished friends placed means at his disposal for this charitable object. Among those Vieusseux specially recommended as most deserving assistance was a young man from Nice, Giuseppe Garibaldi. Gian Pietro Vieusseux died in 1864. His body was followed to its last resting-place in the Protestant cemetery beyond the Porta Pinti by the most illustrious citizens of Florence; Cosimo Ridolfi and Marco Tabarrini pronounced the funeral orations.* His nephew has raised a monument at his grave; and the Florentine municipality have placed an inscription in his honour over the door of his former library, now transferred to the Palazzo Spini.

At the corner of the Via Porta Rossa stood the houses of

* This information has been derived from a memoir written by the Venetian poet Tommaseo, once a contributor to the *Anthologia*, and the author of the obnoxious article on Pausanias.

the Degli Scali family, once among the wealthiest in Florence, who became bankrupt in 1326, when their dwellings were included in those of the Bartolini Salimbeni, many of whom filled important offices in the state. The device of the Salimbeni family is three poppies, with the curious motto, "*Per non dormire*," "Not to sleep." It forms the ornament of the projecting story of the old house in the Via Porta Rossa. Further up this narrow street is the Palazzo Davanzati, with its curious cortile and staircase opening in successive terrazzas or balconies to the loggia above. In this house Bernardo Davanzati, the historian, translated Tacitus; he also wrote an account of the secession of England from the Roman Catholic Church, and finally a treatise on agriculture in Tuscany.

Facing one side of the Palazzo Bartolini Salimbeni (now the Hôtel du Nord) is the entrance to the Piazza delle Cipolle—"onions." This piazza is behind the magnificent Palazzo Strozzi. Here stands the small Church of Sta. Maria degli Ughi, called after a family of that name, and supposed by antiquarians to have been built in the seventh century. The bells of Sta. Maria degli Ughi were cast by the celebrated artist in bronze, Nicolò Caparra, and its deep full sound reached every quarter of the city. The government therefore allowed this church the privilege of ringing the Florentine curfew at the hour of sunset; and on Saturday in Holy Week the bell announced the end of Lent, and that the work of redemption was completed. Sta. Maria degli Ughi was suppressed in 1785, and the remembrance of Nicolò Caparra's bell has also passed away. An oratory was founded here by Count Filippo Giuseppe Strozzi. The adjoining palace was the first

Strozzi Palace, and was built by Palla Strozzi, whose remains lie in the vaults of the SS. Trinità.

From the Piazza delle Cipolle, the Via Ferravecchi leads directly to the Mercato Vecchio.

CHRONOLOGY.

	A.D.
Acciajuoli (Margherita)	1529
Acciajuoli, Nicolò	1310—1366
Andrea del Sarto	1488—1530
Baccio d'Agnolo died	1643
Baccio Bandinelli	1493—1500
Bacchiacca	1531 (?)
Bocaccio lectured in San Stefano	1378
Borgherini, Pier Françesco, married	1523
Captain of the Guelphic party appointed	1266
Caroccio first used in Milan	1038
Casentino, Jacopo	1510 (?) 1580 (?)
Chiesa di SS. Apostoli founded	800 (?)
„ Sta. Maria degli Ughi	1000 (?)
„ San Stefano of historical importance	1116
„ SS. Trinità	1000 (?)
Clement IV.	1265—1268
Credi, Lorenzo	1459—1537
Davanzati, Bernardo	1529—1606
Dello Delli, living	1455
Firemen (Company of) instituted in Florence	1416
Ferruccio Françesco living	1488
Francis, St., of Assisi	1182—1226
Granacci, Françesco	1469—1544
Holbein, Hans	1468—1554
Honorius, Pope	1216—1227
Monaco, Lorenzo	1390 (?) 1430
Niccolò d'Uzzano	1390—1433
Oddo Altoviti of Prato	1200 (?) 1280

	A.D.
Pius IV., Pope	1559—1565
Pontermo, Jacopo	1495—1550
Roger, King of Sicily	1196—1254
Rovezzano, Benedetto da, died	1552
Sanzio, Giovanni, of Urbino	1450—1500(?)
Strozzi, Palla, built the Sacristy of SS. Trinità	1421
Strozzi, Piero	1558
Tacca	1529 (?) 1600
West, Benjamin	1758—1820

CHAPTER XII.

THE VIA CALZAIOLI.—OR SAN MICHELE.

IN the most ancient part of Florence, just described, we find that the hostile factions of Guelph and Ghibelline dwelt in close proximity; the Guelphic Adimari in the immediate vicinity of the Baptistery, where the Guelphs held their meetings, and the Guelphic popolani, or plebeian Rondinelli, beyond the Archbishop's Palace, once the mansion of the Countess Matilda; whilst, clustering around the Mercato Vecchio, were the proud Ghibelline nobles.

The struggles between Guelph and Ghibelline had a wider significance than a mere contest for power between the representatives of ecclesiastical and civil authority. The popes, with ambition exceeding even that of the secular rulers of Christendom, were compelled to seek supporters among the ancient Roman municipalities of Italy; and whilst thus becoming the advocates of Italian independence, they identified the cause of the Church with that of the nation. The banner of the Guelph was Italian autonomy and democracy; that of the Ghibelline, a German emperor and feudal aristocracy. The Florentine Republic had been distinguished by loyalty to the Countess Matilda, the dutiful daughter and champion of the Church; but when

Boniface VIII., whose legate laid the first stone of Santa Maria del Fiore, invited Charles of Valois, the son of Philippe le Hardi, King of France, to defend his cause in Italy, the poet Dante, recently Prior of the Republic, who had begun life as a Guelph, became a Ghibelline. Party spirit in him was subordinate to the higher considerations of patriotism, and he seems to have anticipated greater danger to his country from a French occupation than from the usurpations of a German emperor who aimed at a feudal suzerainty over the peninsula.

The Florentine government continued long in the hands of the Guelphic families, among whom were the Adimari, whose cellar sheltered the founders of the Misericordia. They occupied a considerable portion of the Via Calzaioli, at the north-west extremity, near the Bigallo and Piazza di San Giovanni. This thoroughfare, leading directly from the Cathedral to the Palazzo Vecchio, the ancient palace of the Signory, is always the most crowded street in the city. It is inconveniently narrow, but was still more so formerly; and has twice been widened, first, in 1342, by the Duke of Athens, again as late as 1844. The Via Calzaioli was originally divided into three parts, each of which bore a different name. The Corso degli Adimari, from the Piazza del Duomo and the Piazza di San Giovanni, as far as the Via degli Speziali, and Corso, properly so called; the Via dei Pittori, as far as Or San Michele; and the Via Cacciajoli, or street of cheesemongers, to its termination in the Piazza della Signoria. The name Calzaioli was given to the whole street at a later period from the hosiers or manufacturers of serge stockings, for which Florence was famous, and which became an important branch of commerce, so

that the Emperor Charles V., in compliment to the city, wore a pair of these stockings, *calze di rascia*, when he made his entry in 1536.

Returning to the houses of the Adimari, a marble slab acquaints the passers-by that Donatello and Michelozzo worked in that house together, probably at the very time that they made the beautiful monument to Pope John XXIII. in the Baptistery. On the same side, but lower down the street, are the arms of the notorious Duke of Athens, carved in stone—the lion rampant with two tails—left to mark the dwelling of his minion, Cerettieri Visdomini, who was torn to pieces by the Florentine mob. The block of buildings, immediately before reaching the Church of Or San Michele, occupies the site of the houses of the Ghibelline Macci family, who received Walter de Brienne, Duke of Athens, within their walls, on his first arrival in Florence. Born in Greece, in the fourteenth century, of half-French, half-Asiatic descent, Walter de Brienne inherited land in Puglia, and was brought up in the court of Robert of Anjou, King of Naples. In 1326 the king's son, the Duke of Calabria, was offered the lordship of Florence, on condition of his affording the city protection against Castruccio Castracani, lord of Lucca. The Duke of Calabria appointed De Brienne his vicegerent, and the new governor was hospitably received by the Macci. Although he arrogated to himself more power than had been conferred on him, in the appointment of the magistrates, he ruled well and became popular with the masses. In 1342, the Florentines, in acknowledgment of services he had rendered them during a siege of Lucca, chose him their captain, with the title of Conservator. But no sooner was he secure of

unrestrained dominion than, establishing himself in the Monastery of Sta. Croce, he commenced a career of crime and bloodshed which has made his name infamous, and in which he was chiefly abetted by Cerettieri Visdomini. When the Florentines at last succeeded in shaking off the Ghibelline yoke, and restoring their Guelphic rulers, the Macci, because they had given a home to De Brienne, were exiled, and their dwellings bestowed on the captains of the Bigallo, who established their Residence here, until they were united with the company of the Misericordia. On the opposite side of the street, at the corner of the Via delle Oche, facing the former houses of the Adimari, an inscription records that on this spot some remains of the first circuit of walls were discovered; they lay in a north-westerly and southerly direction, leaving the Church of San Salvador (on the site of the present Cathedral) outside the city. At the corner of the Via delle Oche, another inscription informs us that the Loggia degli Adimari Caviciuli, also called La Neghitosa, "the slothful," stood here. It was a club, or place of resort for the idle, fashionable youth of Florence, and from thence probably issued the party who waylaid Guido Cavalcanti, and from whom he escaped by leaping over one of the Sarcophagi in the Piazza di San Giovanni.*

In the Via delle Oche stood the house of Françesco Agolanti, belonging to one of the oldest Ghibelline families of the Mercato Vecchio, the first husband of Ginevra Amieri.† A little lower down the Corso degli Adimari, at the corner of the street now called Il Corso, an inscription

* See chapter on Baptistery.

† See chapter vi., Piazza del Duomo.

records the site of a church dedicated to Santa Maria Nipoticosa. Some suppose the word "Nipoticosa" to have been derived from *Nipote di Cosa*—Cosa having been a learned lady of the eleventh century, married to an Adimari, who contributed to build the church. It was also called San Donino, because a relic of that martyr was preserved here, which was esteemed peculiarly efficacious in preventing hydrophobia: a pulpit was attached to the outer wall, from which the precious relic was exhibited to the people; but this pulpit obtained still more honourable celebrity, from the preaching of the good Archbishop Antonino.

From the corner of the Via degli Speziali or Canto del Giglio, and the Corso degli Adimari to the present Churches of San Carlo and Or San Michele, was the second division of the street, named the Via dei Pittori, because here the painters had their booths and waited for commissions which they executed in their workshops in other parts of the city; except where some, like Donatello, had likewise their studios in this neighbourhood.

In this part of Via Calzajoli once stood the Church of San Bartolommeo, suppressed in the eighteenth century, on the steps of which sat Ginevra Amieri when rejected by her husband.

The third division, Via Cacciajoli, was only built in 1326, when the houses of the old family of Abati were demolished, to open a way from the Piazza di Or San Michele to the corner of the Piazza della Signoria. Standing here and looking back the whole length of the street, Monte Morello may be seen rising above the Piazza di San Giovanni, reminding us of the lovely scenery around, even when in the midst of this busy thoroughfare.

The Piazza of Or San Michele was once an orchard and vegetable garden, in the centre of which, anterior to the eighth century, stood a small Lombard Church, dedicated to the patron saint of Lombardy, the Archangel Michael. The houses of the Uberti, Abati, Cavalcanti, Macci, gradually rose around, and Or San Michele became one of the centres of old Florence. About 1240 the Signory were informed that St. Michael was falling into decay from the neglect of its patrons, the monks of Saint Sylvester of Nonantola,* who pretended that Charlemagne had bestowed this church upon their abbey. The monks were supported in their claim by Pope Innocent IV., but the Signory, taking counsel together, resolved to obtain possession of the building; and, nothing daunted by threats of ecclesiastical censure, the Anziani, or ancients of the city, issued a decree for its demolition, giving orders that the area it had occupied should be assigned for a corn-market. At the same time they commenced building a new church, dedicated to St. Michael, on the opposite side of the street, where the monks could claim no jurisdiction, and entrusted the work to Arnolfo di Cambio. This structure of Arnolfo's was, however, destroyed by fire in 1304; and seventy-six years later, in 1380, the present church of San Carlo was built, whose elegant façade, with its simple but beautiful tracery in the flamboyant style, is by the architect Simone Talenti. A relic of San Carlo Borommeo was deposited here in the seventeenth century, when a Lombard fraternity, appointed to officiate in the church, bestowed upon it the name of San Carlo.

* A Lombard convent in the Modenese territory, to which Charlemagne contributed. See "Opere di Tiraboschi."

Meantime corn was bought and sold where the little oratory of St. Michael had stood, and the name of Or San Michele has been variously derived from Hortus, a garden, or Horreum, a granary of St. Michael.

In 1284 a loggia, or roof resting on arches which sprang from columns and pilasters like that of the present Mercato Nuovo, was erected in the piazza, after a design by Arnolfo di Cambio. This building was completed in 1290, and served as a shelter from the sun in summer, and from the inclemency of the weather at other seasons; while, above it, was a magazine for the stowage of corn. On one of the pilasters of the loggia hung an image of the Madonna by Ugolino of Sienna, a celebrated artist of the time. This ancient custom of placing a sacred image against the public buildings, official residences, or shops of the city, as a constant reminder of the Divine Presence, is still usual in Florence. The stranger may frequently observe lamps burning before tabernacles at the corners of the streets; the addition of the lamp is said to have been first suggested by Peter Martyr as a protection after dark, when Florence was frequently subject to scenes of violence, from the quarrels between the Paterini and the Catholics. The practice of thus lighting the city proved so great a benefit, that, in order to combine this advantage with the economy of a republican government, the criminal who was allowed to escape the galleys or prison was compelled to keep a light burning before one of these tabernacles for the space of five years.

The image of the Virgin suspended in the market of Or San Michele was supposed to possess the miraculous power of healing the sick and driving out evil spirits. Crowds of both sexes and of all ranks, from various parts of Tuscany,

were therefore attracted to the place, and assembled there daily; some to hang waxen votive images as large as life around the sacred picture, others to sing praises in honour of the Madonna. In 1291, a pious lay fraternity was formed, which comprehended many of the most influential Florentine citizens, who called themselves the "Laudesi di Santa Maria," or "Singers of Praises to the Holy Mary." The name was afterwards changed to the Company of Or San Michele; and, legacies and offerings pouring in from every side, they soon became a very wealthy corporation, who distributed large bounties among the poor.

Scenes of a very different kind were likewise enacted in this place. After the suppression of a rebellion of the Ghibellines against the Guelphic government of Florence in 1298, the leaders, Uberto degli Uberti, and Mangia degli Infangati, were put to the torture, and afterwards beheaded in the midst of the garden of St. Michael. The Uberti, who had their houses in the immediate neighbourhood, and occupied a considerable part of what is now the Piazza della Signoria, were among the most conspicuous of the Ghibelline families. The Infangati had their dwellings on the other side of the market of St. Michael, behind the old Church of Sta. Maria sopra Porta.

In 1304, a great fire took place here, begun by the Prior of San Piero Scheraggio,* called Neri Abate. The Abati were a family notorious for acts of treachery: one of them, whilst fighting on the Guelphic side in the famous battle of Montaperti, cut off the arm of the standard-bearer, and

* San Piero Scheraggio, the second largest church in Florence, which formerly existed on the site of the present Gallery of the Uffizi.

thereby caused the defeat of his own party; another, in 1301, poisoned the guests at a banquet given to effect a reconciliation of the adverse factions in the city. Neri Abate set fire to his own house, near the Market of St. Michael, as well as the neighbouring houses of the Macci, and to those of the Cavalcanti in the Via Calzaioli, near the Baccano: unluckily a violent *tramontana*, or north wind, was blowing at the time, and half the city was consumed by the flames. Twenty years later, in 1326, the houses of the Abati were demolished to make room for the Via Cacciajuoli, thus uniting St. Michele with the Piazza della Signoria. Part of Arnolfo di Cambio's loggia had been burnt in the great fire; but it was temporarily restored in wood, whilst the brick pilaster to which Ugolino's image of the Virgin was fastened was protected by a *casotto*, or shed which was used as an oratory. The captains of the company of Or San Michele occupied the remainder of the loggia, which became their *bottega*, or booth for the sale of corn, and where they sung hymns and received offerings from the devout.

A "Magistracy of Abundance," or "Annona," as it was called, had existed in Florence from times so ancient that no record remains when it was first instituted. The captains, or officers of Or San Michele, eight in number, were appointed to purchase foreign grain when cheap, and to sell it below market price to the bakers, in order to equalise the price of wheat throughout the year. Like Joseph in Egypt, they spent the money acquired during years of prosperity in the purchase of foreign grain for days of scarcity. One of the duties of these officers was to ascend the tower of Or San Michele, once every year, to

reconnoitre the surrounding country; and according as the grain appeared more or less luxuriant, they had to decide on the necessity and the amount of their purchase of corn from abroad. A curious MS. of the Laurentian Library, written by one Domenico Lensi, a cornchandler, in the latter half of the fourteenth century, has a miniature representing the Piazza of Or San Michele, as it appeared in 1329, when a disturbance was expected, caused by the rise in the price of provisions. The Cornmarket is represented guarded by the Podestà, by the captain of the company, the Capitano del Popolo, the chief officer for the administration of justice, and by the headsman with his block and axe. No buildings appear in the Piazza, except the loggia with the Tabernacle of the Virgin, beneath which the officer appointed to receive the offerings was seated on a bench.

As the wealth of the company rapidly increased, the captains resolved to rebuild the loggia on a larger scale, and they selected for the work Taddeo Gaddi, the chief architect of the Commonwealth. Villani, in his Chronicle, states that the foundation-stone was laid, with great pomp and ceremony, on the 29th July, 1337, the Bishop of Florence officiating, in the presence of the Priors, the Podestà, and all the members of the government. The superintendence of the works was confided to the Guild of Silk Merchants. Taddeo Gaddi's design was a building of two storeys resting on lofty arches; the loggia for the corn-market below, and the chambers above for granaries.

Or San Michele is in the form of a parallelogram, and is cased with pietra-forte. Two years after the corner-stone had been laid, the city magistracy granted the petition of the Arte della Seta, or Silk Merchant's Guild, to decorate

one of the niches with a statue of their patron saint, St. John the Evangelist. So dilatory, however, were these silk merchants in performing their voluntary engagement, that from 1340 the niche remained empty for two centuries, when the statue was finally executed by Baccio di Montelupo, an artist of inferior merit, a contemporary of Michael Angelo.

Meantime, other guilds, following the example of the silk merchants in their proposal to decorate Or San Michele, were eager to give their support to a work emanating from the Guelphic or national party, which then filled the chief offices of the State. The building was thenceforward considered the peculiar property of the merchants and artisans of Florence. The major and minor arts into which these guilds were divided promised to supply a statue for every niche outside, and a painting within. The consuls and members of each particular guild likewise held themselves bound, on the name-day of their patron saint, to bring an offering to Or San Michele, which the company was to distribute among the poor; and they thus established their right of possession to the building. A singular custom was long retained here: the Signory, every Michaelmas Day, went to Or San Michele with new wine to be blessed: on their return to the Palazzo della Signoria, the Priors drank to the health of the Gonfalonier,* who responded to this toast by pledging that of the Florentine people.

The legacies and rich gifts which passed into the treasury during the plague of 1348, described by Bocaccio, enabled

* Gonfalonier, literally standard-bearer, an important office during the Republic, equivalent to mayor or chief magistrate of the city, and still in use.

the company to convert the loggia into a church; and the captains gave the commission for the work to Andrea Orcagna, who had succeeded Taddeo Gaddi as the most celebrated architect of the day.

The church of Or San Michele was not finished until 1359, nor were the arches of the loggia filled in, nor the rich and fanciful ornamentation of the windows with the statuettes and medallions added, until 1366. The small square medallions of angels and prophets placed at intervals on the walls are by Simone Talenti, the same who executed the tracery work over the door of the opposite church of San Carlo. The medallions of Luca della Robbia ware, surrounding the loggia, were placed still later, and correspond with the statues beneath. Some of these are in high relief, others perfectly flat, a style of work rarely to be found among Luca's productions, but of which we have seen an example in the Opera del Duomo: he only commenced this kind of relief shortly before his death. The rest of the medallions are painted in distemper to counterfeit Robbia ware.

Or San Michele was held in such veneration, that strict laws were passed prohibiting any noise in its vicinity. No gambling was allowed within a prescribed limit, and the infringement of these rules was punished by a fine, which if not paid, the defaulter was either imprisoned for a month in the *stinche*, or public prisons, or he had to undergo what was called baptism—namely, immersion several times in the Arno from one of the bridges.

The statue of St. John the Evangelist, on the southern front of Or San Michele, by Baccio di Montelupo, has too much the appearance of an academy study; it is stiff, the

neck also is too long, and the drapery heavy. Above the statue is a medallion in Robbia ware of two boy-genii, sweet and graceful in composition. They support the arms of the Guild of Silk—a gate * beneath a red arch on a white shield, surrounded by a garland of fruit.

Next the patron saint of the Silk Merchants is the niche assigned to the Guild of Physicians and Apothecaries (Medici e Speziali), whose residence was at the corner of the Mercato Vecchio. The arms of this company were the Madonna and Child, and to render the shrine worthy to contain the sacred image, it was richly decorated with statuettes. The statue belonging to this niche is now inside the church; it was executed by Simone da Fiesole, supposed to be a brother of Donatello, but it was removed from its place outside the loggia when a fanatical Jew threw a stone at it, in the year 1493, which caused a riot in the city. The image was, however, brought back to its destined niche, but a rumour having got abroad that it possessed the miraculous power of opening and shutting its eyes, such crowds were attracted to the spot, that the Grand-Duke Ferdinand I. ordered it a second time to be removed to the interior of the building, where it has remained ever since. The Florentine municipality have thought fit lately (1868) to place Donatello's celebrated statue of St. George, belonging to the northern front, in the vacant niche, because less exposed to the weather.† The medallion of the

* The gate of Sta. Maria, Por San Maria, in the district inhabited by the Guild of Silk.

† The Director of the fine arts in Florence (1870) proposes to place a copy of Donatello's St. George in the niche to which the statue properly belongs, and to remove the original for safety to the Museum of the Bargello.

Madonna above the niche of the Medici e Speziali is very lovely. She sits gracefully beneath an arch, with a lily on either side.

After the niche of the Physicians and Apothecaries follows that appropriated to the Furriers, l' Arte dei Vajai (ermines), whose Residence was in the Pelliceria, or Street of Furs, behind the Via Calimala: the arms of this company are, a sheep with ermines on a blue field: their niche contains the marble statue of St. James, by Nanni di Banco, a sculptor who lived early in the fifteenth century, and was a friend of Donatello. His works in the Cathedral have been already mentioned. He never attained any great proficiency in his art, partly because he was not dependent on it for his livelihood, and only practised it as an amusement, partly because he had never received a thoroughly professional education. The statue of St. James is poor in execution; a bas-relief below represents the beheadal of the saint, while above is his apotheosis.

The fourth niche belongs to the Guild of Flax Merchants (Linajaoli), whose Residence was in the Piazza di Sant' Andrea, near the Mercato Vecchio. The statue of St. Mark is by Donatello; and Vasari informs us, that all who looked upon it were filled with admiration, and that even Michael Angelo declared, "If such the man really appeared when alive, the goodness stamped on his countenance must have vouched for the truth of what he taught." Donatello was supposed to have been assisted by Brunelleschi in this work, but later researches have proved the statue to have been wholly his own. So much care was bestowed, that Nicolò di Pietro di Arezzo, the eminent sculptor who had been employed for the gates of the Cathedral, was sent

to Carrara to choose the marble. When Donatello had finished this statue to the best of his ability, he exhibited it before the syndic of the Guild of Flax Merchants, who was far from satisfied at his performance; but when, a few days later, the statue was placed in its niche, their admiration knew no bounds. By whatever means Donatello had attained his scientific application of the laws of optics to his study of the antique, whether derived from Brunelleschi or the results of his own keen observation of nature, he undoubtedly possessed this knowledge in an eminent degree, and, in the words of Cavalcaselle, "The art of creating form, so as to appear natural at certain distances or heights, has seldom been better applied than in St. Mark of Donatello." * The head of this statue is fine and speaking; the pose is simple and dignified, and the drapery beautifully arranged. The decorations of the niche, which are unworthy of the statue, are by two artists, Perfetto di Giovanni and Albizzo di Pietro.

The first statue, on turning the corner to the western front, is that of St. Eloy or St. Lo, the patron of Farriers, Blacksmiths, and Workers in Metal (l' Arte dei Maniscalchi e degli Orafi). The blacksmith's tongs are ingeniously used as an ornament within the niche. The statue is meagre and stiff, but has dignity, and the head might be a portrait. It is attributed to Nanni di Banco, but is so superior to his sculpture in general, that some doubt has been entertained whether it is really his; it is not mentioned in the catalogue of his works in the Strozzi Library. The bas-relief below is

* See "History of Painting in Italy," by Crowe and Cavalcaselle, vol. ii. chap. x. p. 280.

more certainly by the hand of Nanni. It records a miracle of St. Eloy, who one day, when shoeing a restive horse which was possessed by a demon, and was kicking and plunging, cut off the animal's leg to fasten the shoe, and, having completed his task, made the sign of the cross, and restored the severed limb. St. Lo was a French goldsmith as well as blacksmith, and a golden chain he wrought for King Dagobert is still preserved in the Museum of the Louvre. The sanctity of his life caused him to be chosen Bishop of Noyon, and, although he lived in the seventh century, he was so long held in veneration that a hymn was addressed to him as late as the sixteenth century.*

The statue to the left of St. Lo is by Lorenzo Ghiberti, and represents the first martyr Stephen. It was placed here by the Guild of Wool (l' Arte della Lana), and replaced another statue of St. Stephen of inferior size, and probably inferior merit. The present statue is one of the finest which adorns this loggia, and Lorenzo was ordered to make it life-size. He had already executed the statue of St. John the Baptist for the Guild of Foreign Wool Merchants (l' Arte di Calimala). The drapery, though simple and broad, is not heavy; the head is noble, and the hands are admirable. This statue was so highly esteemed that on its completion, between 1425 and 1428, the consuls of the Guild of Foreign Wool requested that it should be placed in the niche facing their Residence in the Via Calimala. This house with battlements is now occupied by the officiating priest of Or San Michele, and by the notary, who has charge of the archives kept above the church in the chamber once

* See "Tuscan Sculptors," by Charles Perkins. Appendix to chap. v.

used as a granary. In the Commentaries of Lorenzo Ghiberti, published in the last edition of Vasari's works, allusion is made to the pains he bestowed on the statue of St. Stephen, and, in another part of the work, Vasari mentions the fine polish Ghiberti gave to the bronze.

St. Matthew, also by Ghiberti, has even higher excellence. Michelozzo, the pupil of Donatello, and the friend of Ghiberti, was associated with him in the work, and some have given him the whole credit. The date, 1420, is inscribed on the border of the dress, and proves that this statue was anterior to that of St. Stephen. The niche was first assigned to the Guild of Bakers, who intended to place a statue of St. Laurence there, but their funds falling short, the Signory compelled them to yield the place to the Stock-Brokers (l'Arte del Cambio) connected with the Mint, who placed their own patron saint St. Matthew here; he who "sat at the receipt of custom." The figure is dignified, the action free, and there is even greater simplicity in the folds of the drapery than in the statue of St. Stephen; the niche itself is very beautifully ornamented, and was also the work of Ghiberti. The two statuettes in white marble of the Angel Gabriel and the Virgin Mary, representing the Annunciation, on either side of the Tabernacle, are by Nicolò di Piero de' Lamberti di Arezzo, and were probably executed in 1408, the same year that he went to Carrara, as already mentioned, to superintend the selection of marble for the statue of St. Mark. These statuettes are much commended by Vasari, and are remarkable for the freedom with which the artist has treated the old type.*

* See Vasari, "Vite dei Pittori," vol. iii. p. 38, and "Donatello, seine Zeit und Schule," by Dr. Hans Semper. 1870.

The statue belonging to the first niche, on the northern front, is St. George, the patron saint of the Swordmakers and Armourers (l' Arte dei Spadai e Corazzi), and is the noblest work of Donatello.* The youthful warrior stands firmly poised on both feet, the left hand resting lightly on his shield; the features are fine, and the countenance expressive of a lofty spirit; he seems to pause, and, looking sternly at his adversary, to measure his strength before attacking him. There is depth and absorption in his eyes, but the whole bearing of the statue has more of the soldier than the saint. The armour and the scanty folds of the mantle are so arranged as to display the form beneath to the greatest advantage. Donatello is remarkable for the fine polish he gives to the surface. The arms of the Guild—a coat of mail and rapier—are represented above, with the legend of the saint below, in a bas-relief by the same artist; in which the action of St. George, as he encounters the dragon, is very spirited, and the horse, as well as the timid and shrinking female, are admirably executed. Above the statue Donatello has represented the head of an old man, intended to personify the Eternal.

The next niche belongs to the Guild of Smiths, Carpenters, and Masons (l' Arte di Fabbri e Legnaioli), and contains a group by Nanni di Banco, representing four sculptors—Claudius, Nicostratus, Sinfronius, and Castorius, who suffered martyrdom in the reign of Diocletian, and have been canonized. The group has little artistic merit, but derives interest from an anecdote related by Vasari in his life of

* This statue was recently removed for the second time to the niche of the Apothecaries, on the southern front.

the sculptor. Nanni had just finished the four statues when he discovered that he had placed them in attitudes which rendered it impossible for them to enter the niche intended for their reception; he hastened to Donatello, and asked his advice; his friend, amused at Nanni's want of forethought, replied by promising to pack all the four saints into their niche, on condition that Nanni should provide a supper for him and his apprentices. This offer was gladly accepted, and Nanni left Florence, by Donatello's advice, to execute a commission at Prato, which occupied him several days. Meantime Donatello set to work, and by lopping off the shoulder of one statue and the arm of another, he succeeded in fitting all four into their niche. Nanni, on his return, found his errors corrected, and gladly paid the forfeit he had promised. In the relief below this group the influence of the study of ancient art may be traced. Part of the composition is almost a repetition of a Greek gem. The sculptor who chisels out the statue of a boy is in graceful movement; and he, as well as the man hewing at the capital of a column, wears the costume of the period. The medallion in Robbia ware, above Nanni's statues, contains the arms of the Guild of Masons, and is one of Luca's first attempts to introduce colour in the clay before applying the varnish. The device is a white hatchet on a red field.

The statue in the succeeding niche is likewise by Nanni di Banco. It represents St. Philip, and was made for the Guild of Hosiers (Arte delle Calze), whose trade gave its name to the Via de' Calzaioli. Donatello was at first requested to make this statue, but the Hosiers considered the price he asked exorbitant, and therefore commissioned

Nanni; such, however, was their confidence in Donatello's probity that they consulted him what they should pay his substitute. To their surprise, he named a sum exceeding that which he had asked; and when they remonstrated he replied that Nanni, not being so expert, would find the task more difficult, and require a longer time for its fulfilment; therefore he ought, in justice, to receive higher remuneration, an argument which probably met with as little approbation from the hosiers of those days as it would from the enlightened advocates for free competition in the present. The arms of the Hosiers are three black stripes on a white ground.

Next to the statue of St. Philip is St. Peter, by Donatello, executed for the Guild of Butchers (Arte dei Beccai). The posture is easy, the countenance full of life, the drapery falls gracefully, and the hands are modelled with care. The finish bestowed on the hair and other details deserve notice. The dignity of the figure is, however, diminished by its short proportions, a defect probably arising from too close an adherence to the model. The medallion above is a very fine specimen of Luca della Robbia ware—a goat, or *becco*, the device of the Butchers,* between two lovely boy-genii, who support the shield, which is surrounded by an exquisite garland of flowers.

The first statue on the eastern front of Or San Michele is St. Luke, by Giovan Bologna, a work of art belonging to a much later period than those already mentioned. The statue was cast in bronze by one Giovanni Alberghetti, for

* The name *beccaio*, for "butcher," is probably derived from the kid —*becco*, "goat"—being the meat chiefly eaten in those times.

the Guild of Advocates (l' Arte dei Guidici e dei Notari), in the middle of the sixteenth century. It is a fine specimen of Giovan Bologna's style of composition and treatment. The arms of the guild, above, are a gold star on a blue shield, also supported by boy-genii. The central niche belonged to the Tribunal of the Mercanzia—the legal body deputed to settle any difference which might arise in commercial transactions. This magistracy became very important, and, as Captain Napier relates, was instituted by the guilds themselves. The major and minor arts nominated a certain number of eligible citizens, six of whom were drawn every four months, and selected as officers of the Mercanzia, and in any case of extraordinary difficulty eleven more were added to this number. The tribunal appears to have enjoyed a European reputation.* Donatello was employed by the officers of the Mercanzia to construct the niche as well as to make the group within; but some disagreement arising about terms, as in the case of the Hosiers, they hesitated between Ghiberti and Donatello, and the work was ultimately assigned to Andrea Verocchio. The subject chosen was Our Lord and St. Thomas, to signify that this tribunal never pronounced judgment without placing a finger upon truth. Andrea was a pupil of Donatello. The drapery is somewhat confused from the multiplicity of folds, and the work is rather that of a painter or goldsmith than sculptor; but the group is executed with great skill. Vasari describes it as so perfect that Verocchio, convinced he could never again make one equal to it, abandoned sculpture for painting, as later

* See Napier's "Florentine History," vol. iv. p. 49.

he forsook painting, because compelled to yield the palm to his pupil Leonardo da Vinci. The arms of this guild—a gold star on a blue field on the medallion above—is surrounded by a garland of fruit, admirably executed.

The statue which follows that of Our Lord and St. Thomas was the first placed outside the loggia in the year 1414. It represents St. John the Baptist, and was executed for the Guild of Foreign Wool Merchants by Lorenzo Ghiberti. Their arms above consist in an eagle grasping a bale of wool, on a red field, and encircled by a beautiful garland, in flat Robbia ware. The statue of St. John is inferior to that of St. Stephen and St. Matthew, by the same master.

On the southern side of the piazza of Or San Michele, and at the entrance to a narrow passage, large shutters enclose what was once a tabernacle by Andrea del Sarto, now almost wholly destroyed, but marking the house where this favourite Florentine artist worked with his pupil Franciabigio.

To the right, a covered staircase connects the church of Or San Michele with the former Residence of the Arte della Calimala. The entrance from the Via Calimala conducts to the upper chamber, once a granary, but since 1569 used as a public office to contain the contracts of marriages and wills. These were previously kept in the Residence of the Guild of Notaries, at the corner of the Via del Proconsolo and the Via Pandolfini, in which lived the magistrate called the Proconsolo. The office in Or San Michele is daily open to visitors; and the construction of this vast and lofty chamber, with a vaulted roof springing from one great central column, is very remarkable. Above the chamber is

a second, and both are surrounded with shelves on which are arranged the contracts, dating from a very early period: among them are all the records which belonged to Dante Alighieri. A narrow spiral staircase at one angle of the building, which connects both storeys, leads from the church below to the roof, from which the captains of the Company of Or San Michele were wont to survey the country round in order to decide on the price of corn. A splendid view is here obtained of the city and its vicinity. Over the small door to this staircase, within the church, is a roughly-hewn bas-relief representing the old corn-measure, and blades of wheat are carved at every angle outside the building.

The interior of Or San Michele is remarkable for its beautiful structure; square columns and pilasters support a noble vaulting, originally coloured blue and spangled with golden stars, the remains of which may still be seen above the altar of St. Anna. An attempt has been made in recent years to restore this colour, but the effect of the fresh and brilliant blue was so entirely out of harmony with the sober and faded hues of the frescos around, that it was judiciously removed. There are still remaining a few heads of patriarchs and prophets by Jacopo Landino of Prato Vecchio, in the Casentino.* He was a pupil of Taddeo Gaddi. The frescos on the pilasters have nearly perished, but a St. Bartholomew, a Magdalene, and St. Stephen can be traced, all of which are attributed to Morandini of Poppi, in the Casentino. The richly-coloured glass which fills the upper

* The Casentino, a district situated near the source of the Arno. A picture of the Madonna and Saints by this master still exists in San Tommaso, Mercato Vecchio. See preceding chapter.

portion of the arches, represents scenes from the life of the Virgin.

Facing the entrance, to the right, is the celebrated Gothic shrine of Andrea Orcagna, containing the sacred picture of the Madonna, which, except on rare occasions, is kept concealed behind a curtain. With strange inconsistency and absence of outward show of reverence, devout worshippers may be seen occupying the wooden benches which fill the central space, at the hours when no mass is performed, and the sacristan scattering his *segatura*, or saw-dust, and broom in hand, busily engaged sweeping the church. He is the person to whom strangers, desirous of seeing Ugolino's picture, are expected to apply; and before removing the curtain, he proceeds to light the tapers in front of the image—a custom which was enjoined by the captains of the Company of Or San Michele, at one of the earliest chapters of their order. This picture represents the Madonna with the Infant Jesus on her knee, who, pressing one little hand against his mother's cheek, grasps a goldfinch with the other; angels on either side bend their heads in adoration. The expression of the Virgin is very sweet, though there is greater beauty in some of the angels; the action of the child would be graceful, were it better executed; the goldfinch, so often introduced into paintings of Holy Families, is supposed to be symbolical of sacrifice, from the red streaks among its feathers resembling blood. It is hardly possible to trace the Byzantine mannerism of Ugolino of Sienna in this picture, as we neither find the elongated head, long curved nose, sharply-defined mouth, nor the attenuated arms and slender fingers peculiar to this master. Although Lanzi believes that it is by Ugolino, Cavalcaselle attributes it to

Lorenzo Monaco. There is, at all events, enough sweetness and dignity of expression to admit of its being classed among the remarkable productions of a revival of art. In the words of Cavalcaselle, "The glories round these eight angels, two in front waving censers, are characteristic of the close of the fourteenth century." Lorenzo Monaco was a Camaldolese monk, the disciple of Agnolo Gaddi, and therefore of the school of Giotto. His pictures are rare, but this is in so dark a position it is difficult to pronounce on its merits; judging, however, from other works by the same master, he does not appear ever to have attained so much simple grace and purity as is here displayed: the connoisseur, therefore, may be inclined to accept the antiquarian evidence of Count Luigi Passerini, who believes the picture to be by Orcagna, the architect, sculptor, and probably painter of this marvellous shrine. The original painting of Ugolino (if it escaped the fire which destroyed the first loggia) must have been lost, or decayed with time, and the Company of Or San Michele doubtless ordered another picture, worthy of the splendid shrine, which was to be devoted to the worship of the Virgin.

Orcagna has contrived to give his shrine the appearance of having been carved out of a single piece of marble. Yet Vasari informs us that Andrea and his brother Bernardo chiselled each figure separately, and afterwards, to avoid any blemish on the polish of the marble, united them by copper soldered with lead in place of mortar. Small reliefs contain scenes from the life of the Virgin, which, on the eastern front, behind the picture, are surmounted by one of larger dimensions.

The reliefs on the northern side represent the Birth of the

Virgin, and her Dedication in the Temple; on the western front, beneath the picture of the Madonna, are the Marriage of Mary and Joseph, and the Annunciation—both very beautiful. On the southern side is the Birth of the Saviour, and the Adoration of the Magi; on the eastern side, the Presentation in the Temple, and an Angel appearing to the Virgin to announce her approaching death, a scene which is represented with much grace.* The larger relief, above, contains the Death of the Virgin, and her Assumption. The Apostles are gathered round the dead body of the Mother of our Lord; the figure with a hood, to the right, standing a little behind the rest, is, according to Vasari, the artist Andrea Orcagna. Below this bas-relief, in Gothic letters, are the words, *Andrea Cionis Pictor Florentinus Oratorii Archimagister Extitut Hujus MCCCLIX.* The shrine occupied Andrea fourteen years, and cost about 8,600 golden florins. The jewels with which it was once decorated have, however, now been removed, and false ones substituted. It is sculptured throughout with exquisite taste and is carefully finished; an elegant border of cockle-shells surrounds the smaller reliefs, which have also alternate high reliefs representing the theological and cardinal virtues. At the angles above are statuettes of prophets and evangelists, and on either side of the picture, within the arch, are sculptured angels, who float upwards, bearing in their hands lilies, palms, and other emblems. The shrine rests on a step with a mosaic entablature, and is

* This relief is supposed to represent the angel warning Mary to fly into Egypt; but the aged appearance of the Virgin makes this explanation impossible.

surrounded by a marble pavement inlaid with various patterns and colours; a light bronze railing set in a beautiful marble frame encloses the whole structure. At each corner is a cluster of columns having a rich capital, with seated lions and lionesses. From the centre of this springs a single column ornamented in mosaic, supporting an angel carrying a bronze candelabrum.

The old novelist Françesco Sacchetti has written some quaint lines on this tabernacle, in the form of an address to the Madonna, in which he declares that her shrine in Or San Michele is the most beautiful in existence, and proceeds to enumerate all the saints whose images adorn the walls or pilasters of the loggia, concluding by a description of the altar to St. Anna, which is likewise in this church.*

This altar, dedicated to the patron saint of Florentine liberty, was placed here by the command of the Signory in 1349, after the expulsion of the tyrannical Duke of Athens. The group of statuary representing the Virgin on the lap of St. Anna, was executed by Françesco di San Gallo in 1526. Though the Virgin, a full-grown woman, seated on the lap of her mother, does not form a pleasing subject, the composition is simple, dignified, and not devoid of grace. In the words of Mr. John Bell, "St. Anna is a finely imagined form, a very model for sculptors—a noble figure in the decline of life, conceived full of sorrow; the expression of the countenance mournful and touching, though without beauty; much harmony and keeping in the long, fine, angular limbs and careworn face; and the whole in a simple style." The group is a good specimen of the master, who was a pupil of

* The original poem may be read in the National Library.

Sansovino, but belonged to a period when art was in the decline. There was formerly a painting by Agnoli Gaddi in this place, representing Christ disputing with the Doctors, which is mentioned by Vasari; but it was destroyed when the new sacristy was arranged behind the altar of St. Anna.

The statue of the Madonna under glass, to the left of this altar, is the same that once stood in the niche outside, belonging to the Guild of Physicians and Apothecaries, and has no great merit as a work of art. Vasari attributes it to one Simone, a pupil of Brunelleschi, and possibly the brother of Donatello.

Concealed by a curtain behind an altar to the right of Orcagna's shrine, is a wooden crucifix of the rudest workmanship; it was once attached to a pilaster of the Loggia, where Bishop Antonino, as a boy, was in the habit of worshipping. There is an interesting fresco of the subject in the cloisters of St. Mark, by Bernardino Pocetti. This neighbourhood is filled with recollections of the good bishop, who may truly be said to have left "footprints in the sands of time." His early home, as before stated, was in the Via dello Studio, near the Piazza del Duomo, at which time he was in the habit of coming to Or San Michele to pray before the crucifix of the Loggia. After some years of monastic seclusion in St. Mark's Convent, he was named Archbishop of Florence at the earnest recommendation of Fra Angelico and of his brother monks, and then came to inhabit the palace in the Piazza di San Giovanni. He preached to the people from the pulpit attached to the small church of Santa Maria Nipoticosa, in the Via Calzaioli, and finally he instituted the Company of

Buonuomini, for the relief of those who are ashamed to beg, establishing its residence in the church of San Martino, a few steps removed from Or San Michele.

CHRONOLOGY.

	A.D.
Abate, Neri, fire caused by	1304
Abati (houses of) destroyed	1321
Andrea del Sarto died	1531
Baccio di Montelupo died	1567
Brienne, Walter de, Duke of Athens, in Florence	1342
,, ,, ,, died	1356
Calabria, Duke of, Lord of Florence	1326
Calzaioli, Via, widened by the Duke of Athens	1342
,, widened a second time	1844
Castruccio Castracani died	1328
Donatello died	1466
Ghiberti, Lorenzo, died	1455
Giovan Bologna died	1608
Innocent IV. died	1254
John XXIII., Pope, died	1419
Lorenzo Monaco living	1410
Michelozzo Michelozzi died	1470
Nanni di Banco died	1421
Orcagna, Andrea, completed Or San Michele	1338
Orcagna, Bernardo	1338
Or San Michele (Loggia of) begun	1284
,, ,, finished	1290
,, Company of	1291
,, Church of	1304
,, described by Domenico Lensi	1329
,, Church of, rebuilt by Taddeo Gaddi	1337
,, ,, continued by Andrea Orcagna	1338
,, ,, finished	1359
,, ,, windows, statuettes, &c.	1366
Piero Lamberti, Nicolò di, living in	1444

	A.D.
Plague described by Bocaccio	1338
Pocetti, Bernardino, died	1612
Robbia, Luca della, died	1482
Sacchetti, Françesco, died	1400
San Carlo, Church of, built	1380
San Gallo, Françesco, father of Giuliano and Antonio, living	1550
Silk, Guild of, offered to place a niche outside Or San Michele	1340
Uberto degli Uberti and Infangati beheaded	1298
Ugolino died	1330

CHAPTER XIII.

PIAZZA DELLA SIGNORIA.

THE Piazza della Signoria has returned to its original designation, after an interval of two hundred years, during which period it was known as the Piazza del Gran Duca. It formerly occupied a far smaller area, as the central space has been enlarged by the demolition of houses which belonged to some powerful families, and several churches which stood here have likewise been destroyed. The principal of these was San Piero Scheraggio, nearest the Palazzo della Signoria, in which the ceremony for the election of the Priors of the Republic took place every two months. The Priors were all chosen from among the citizens, to the exclusion of the nobles, a measure which was carried in 1282 by the Consuls of the Guild of Foreign Wool. The number of Priors was afterwards increased from two to six, to represent each of the six Sestieri, or districts into which the city was divided; and when this change took place, the ceremony of election was transferred to the church of San Piero Maggiore. In times of public disturbance, the Gonfaloniers and Priors frequently sought refuge within the sacred precincts of San Piero Scheraggio. The word *scheraggio* means drain, and the church took

its name from the drain in which all the rain-water which fell in the city was collected and carried to the Arno. The chief entrance to San Piero Scheraggio was near the present entrance to the Uffizi, leading to the Gallery of Paintings; and within the church was preserved the Fiesolan Caroccio, which was captured in 1010: the wheel, the emblem of the district of San Piero Scheraggio, was probably adopted from this circumstance, as it appears to have been a favourite emblem of the Etruscans. The marble pulpit, adorned with reliefs, was conveyed to this church from Fiesole; the Caroccio perished in course of time, but the pulpit was transported in 1782 to the little church of San Leonardo in Arcetri, outside the Porta San Giorgio, where it still remains. San Piero Scheraggio was one of the largest churches in the city; it was deprived of one aisle in 1561, when the Uffizi was built, but was not completely demolished until 1743.

The most beautiful object in the piazza is the Loggia di Orcagna, or, as it is more usually called, the Loggia de' Lanzi, from a guard of Swiss lancers, who were placed here when in attendance on the Grand-Duke Cosimo I. This loggia is formed of wide and lofty arches, supporting a platform or terrace, and was intended to afford shelter from the weather for the citizens, when engaged in the discussion of public affairs. The building was commenced in 1376, and though it has generally been attributed to Andrea Orcagna, his death about the year 1368 renders this impossible; and documents exist which prove that the loggia was constructed by Simone di Francesco Talenti and Benci di Cione. Benci di Cione was a native of Como, and therefore considered a foreigner in Tuscany. He came

to Florence when young, to practise his trade as a builder, but he soon became one of the most distinguished architects and engineers of his time. He was frequently chosen one of the judges when there was a competition of artists for the façade of the Cathedral, and he was employed by the Commonwealth in war to direct sieging operations. Though he rose to be a Prior of the Republic, he did not escape the attacks of jealous rivals, and it appears in the State archives that an accusation was preferred against him by some unknown person, who, through the Tamburo of the Esecutore,* declared Benci di Cione ineligible for office, because a foreigner and married to a lady of the Ghibelline family of Davanzati. The architectural ornaments round the lunettes of Or San Michele, and the elegant façade of the Church of San Carlo, sufficiently attest the genius of Simone Talenti. The grand vaulting of the Loggia de' Lanzi is by Antonio de' Pucci, an ancestor of the well-known Florentine family.

The loggia is described by Mr. John Bell as "a magnificent colonnade or open gallery, consisting of only three pillars and three arches—large, spacious, and noble. Five steps run along the front, on which the platform is raised. Columns in flat clustered pilasters rise from a short and highly ornamented plinth; one vast massive shaft of thirty-five feet in height, terminating in a rich and beautiful capital of the Corinthian order. The shaft proceeds from a curved base, embellished by the favourite Marzocco. Grace and lightness of effect are produced from the capitals supporting a frieze and projecting cornice of elegant proportions, which

* "Tamburo of the Esecutore," a box to receive public accusations.

rises with an open parapet above the arches, and gives a fine square to the whole building."

Below the parapet are the arms of the Republic, as well as allegorical representations of the four cardinal and three theological virtues, emblematic of what ought to be the foundation of all good government. When these statuettes were first placed in their respective niches, they were set in a frame of blue stained glass, the work of Leonardo, a Vallombrosian monk, and they were painted and touched up with gold by Lorenzo de' Bicci to heighten the effect.

The ceiling of the loggia is composed of semicircles, according to the purest Grecian style of architecture, differing from the usual practice in the fourteenth century, when the circles were divided in four equal parts. The whole construction is a noble combination of Greek and Gothic, and is remarkable for its perfect harmony of proportion. The wide span of the arch was so much admired in the time of the Grand-Duke Cosimo I., that Michael Angelo proposed that the colonnade should be continued all round the piazza—a scheme which was only laid aside from the vast expense required for its fulfilment. A stone wainscoting which lines the back and one end of the loggia, has a most elegant border of acanthus leaves and lions' heads. There were formerly two entrances, one in front, by steps from the piazza, the other by a staircase at the end facing the Palazzo della Signoria, which was specially reserved for the Priors. There were no statues in the loggia before the middle of the sixteenth century; and even after the three groups by Donatello, Benvenuto Cellini, and Giovan Bologna had been placed beneath the arches, the space within was left free, allowing the breadth of its proportions

to be seen. The Grand-Duke Pietro Leopoldo first began to fill up the interior with sculpture.

The bronze group of Judith and Holofernes was cast by Donatello for Cosimo Vecchio, and retained in the private Palace of the Medici until 1494. On the expulsion of the Medici from Florence, the statue was placed in front of the Palazzo della Signoria, and was regarded as symbolical of liberty; the strong woman representing the Republic destroying tyranny, personified by Holofernes. The words inscribed beneath are, *Exemplum salutis publica cives posuere;* beside them is the sculptor's name, *Donato fec.* Some time later, when the Republic was placed under the protection of the Saviour, Judith and Holofernes were removed within the cortile, and Michael Angelo's statue of David—typical of Jesus Christ, "the Son of David"—was placed before the door of the Palace. In 1560 Donatello's group was conveyed to its present position, at the head of what had been the Prior's entrance to the loggia. It is not one of the sculptor's best productions; Judith is diminutive, and Holofernes, seated at her feet, appears quietly to submit to the operation of sawing off his head. The group is deficient in grandeur of design and execution.

The Perseus of Benvenuto Cellini, in bronze, is one of the most remarkable works ever executed by this artist, to which he was stimulated by the taunts of Bandinelli and other artists in the service of the Grand-Duke Cosimo I. Perseus stands triumphantly over the body of Medusa; a sword in his left hand, and the Gorgon's head in his right. The attitude of the young hero is animated and free, and the whole is so beautiful in proportion that, although the figure is far above life-size, it does not at first sight appear to

exceed the ordinary size of a man. The body and head of the Medusa are represented streaming with blood, a clumsy attempt to copy what is impossible in sculpture, and revolting from exaggeration. The composition is confused, and the mangled body lies doubled up on a velvet cushion, instead of resting on the naked rock.* The pedestal, which is likewise by Benvenuto Cellini, has three extremely beautiful bas-reliefs, representing scenes from the Greek legend. In the autobiography of the artist, there is a most graphic and amusing account of the difficulties he had to overcome, when casting this beautiful group. It was in 1545, shortly after Benvenuto's return from Paris, that, by the desire of the Grand-Duke Cosimo I., he made a design in wax of Perseus, which met with so much approbation that he immediately received a commission to execute the statue. Benvenuto had made his first experiment in bronze casting, in a colossal bust of the grand-duke.† In the midst of this anxious operation he was seized with fever, and, when confined to his room, he was suddenly informed that Perseus was irrevocably spoiled. Driven frantic by the news, he leaped from his bed, and, dealing blows right and left on all who offered consolation, he rushed to his workshop, and gave orders immediately to feed the furnace with more wood. Finding the metal itself nearly exhausted, he added all his own pewter dishes and plates,—about two hundred; and when the bronze began to flow again, returning to his room, he threw himself on his knees to thank God for this mercy, and then slept tranquilly. His fever

* See Mr. John Bell's "Notes on Italy."

† This bust is now preserved in the Museum of the Bargello.

was completely cured by the violent exertion he had made, and as soon as day dawned again he devoured a fat capon, supplied by the thoughtful care of his faithful housekeeper, Mona Fiore.*

A few years later, about 1585, the French artist, Giovan Bologna, executed his celebrated group of the Rape of the Sabines. Like Benvenuto, he too was roused to greater exertions by the observations of envious artists, who declared him incapable of a work of these dimensions. He proposed to represent the stages of life—youth, manhood, and old age; and, as a type of vigorous youth, he selected a young man of the Ginori family, who was remarkable for his height and perfect proportions. Happening to meet him one day in the Church of San Giovannino, near the Palazzo Ricardi (then Medici), Giovanni surveyed him so earnestly that Ginori inquired if he wished to speak with him. The artist apologised for his indiscreet behaviour, but ingenuously confessed his desire that he should stand as a model for one of the figures in his group. The young man good-humouredly consented; and the Rape of the Sabines was produced, which, though the latest, was perhaps the most successful piece of sculpture ever executed by Giovan Bologna. Mr. John Bell again remarks: "We behold a bold and spirited youth forcibly tearing a beautiful female from the arms of her father, a feeble old man; he is beaten down, and kneels on the ground clinging to the ravisher, and endeavouring to rise. The youth, whose figure is formed in fine proportions, full of strength and manly vigour, not only lifts the young female from the

* See "Vita di Benvenuto," 8vo., vol. i. p. 279.

ground, but holds her high in his arms. The whole is finely told, and constitutes a group of merit, especially when beheld in a front view. The figures are, however, not well balanced, they rise perpendicularly, one above the other." The bronze pedestal, also executed by Giovan Bologna, is richly adorned with bas-reliefs representing the same subject. Towards the middle of the last century, Pietro Leopoldo placed under the loggia six female statues, which represent the Priestesses of Romulus, and which he brought from the Medici Villa, at Rome. He also placed the two lions at the entrance from the piazza; one is antique, the other an imitation by Flaminius Vacca. Hercules slaying the Centaur Nessus is by Giovan Bologna, and was brought from the Canto de' Carnesecchi.* It is a spirited group, carved out of a solid block of marble. Facing the central arch is the group of the dying Patroclus, supported by Ajax, which was brought hither from the southern end of the Ponte Vecchio. There is so excellent a copy of this group in the cortile of the Palazzo dei Pitti, that it is uncertain which is the original. The Rape of Polyxena, by the living sculptor Fedi, was added in 1866. This diagonal, rather than spiral, group exhibits considerable power in overcoming the difficulty of the subject for composition, and has spirit and feeling. It is best seen from the piazza. The loggia is unfortunately disfigured by thermometric and barometric disks, and by several inscriptions. One of these, in Latin, by Dr. Giovanni Lami, refers to the change in the year, which was begun on the 1st January instead of on the 25th of March, as had been

* The corner of the Via de' Banchi and the Via Panzani.

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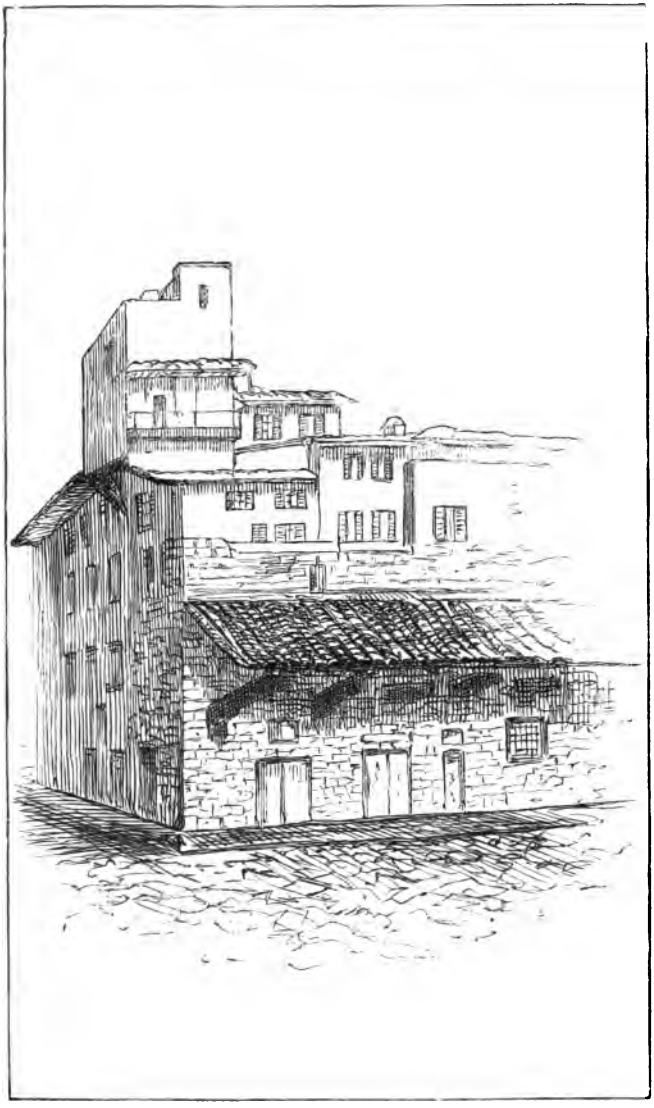

Tetto de' Pisani—Piazza della Signoria. p. 229.

customary until 1749, when the alteration was enforced by a decree of the Grand-Duke Francis II. of Lorraine. The other inscriptions are in Italian, and were placed here in 1865, 1866, and 1871, to record the annexation of Milan Venice and Rome to the kingdom of Italy. Above each is their emblem.

The Piazza della Signoria has lost a distinctive feature since Florence became the capital of Italy. The broad, rugged, and picturesque projecting roof, known as the Tetto de' Pisani, which many a traveller will recollect on the western side of the Piazza, sheltering the former post-office, is no more. The whole building, including the ancient Tower of the Infangati,* has been demolished, and a modern palazzo, in the old rustic style of architecture, has taken its place. This well-known roof was constructed in 1364 by prisoners from Pisa, who were brought to Florence after a defeat, and exposed to various insults and contumely. On this spot also formerly stood the Church of Santa Cecilia, or, as it was specially designated, "The Merchant's Church," because here the silk and wool merchants congregated from their booths—*botteghe*—in the Por San Maria or the Via Calimala, to discuss their affairs. Santa Cecilia was one of the oldest sacred buildings in Florence; it was destroyed by Neri Abate's fire in 1304, and was a second time demolished in 1367, when it was rebuilt some feet farther back, to allow greater space in the piazza. In 1783 it was finally suppressed. The street leading from the piazza to the Por

* The Infangati, a Ghibelline family allied with the Uberti, whose houses stood on the opposite side of the piazza. The reader will recollect that Mangia degli Infangati suffered death with one of the Uberti in the garden of San Michele.

San Maria is called the Vaccherecia, from the family Vacca, or from being opposite the Tower of the Palazzo della Signoria, whose bell was popularly known as the *vacca*, or cow. In a small house of this street lived Tomaso Finiguerra, the inventor of niello, which led to copper and steel engraving, 1420—1480. The brothers Pollaioli had also their workshops in the Vaccherecia.

On the opposite side of the piazza, adjoining the north-western angle of the Palazzo Vecchio, stands the Fountain of Neptune, surrounded by Tritons, the work of Bartolommeo Ammanati. Born in 1511, at Settignano near Florence, Ammanati was a pupil of Baccio Bandinelli, but never rose above mediocrity. Bandinelli himself was so desirous to obtain the commission for making this fountain, that he is said to have hastened to Carrara before the block of marble could be removed from the quarry, and to have cut it the exact size to suit his design, hoping that the grand-duke would thus be compelled to entrust the work to him. On his return to Florence he at once began to model the group, but before he could finish it he was taken ill and died. Five artists then entered into competition—Cellini, Ammanati, Giovan Bologna, Vincenzio Danti, and Il Moschino of Pisa. The best design was acknowledged to have been that of Giovan Bologna, who was probably at that time residing in the house of his patron Vecchietti; but it was set aside on the plea that so important a work could not be confided to the youthful artist. Cellini's design was considered second, but he offended the grand-duke by admonishing him, in the presence of an ambassador from Lucca, not to disgrace himself by his choice of an inferior artist. Ammanati's design was the third chosen,

and he therefore received the commission, which he executed in 1571. A clumsy colossal figure of Neptune stands on a car drawn by sea-horses. The artist has mistaken feebleness for ease, and the size of the god is out of all proportion with the rest of the fountain. Below him are male and female figures, and other ornaments in bronze.*

A few paces from this fountain stands the bronze equestrian statue of Cosimo I. by Giovan Bologna. It rests on a marble pedestal, decorated with bas-reliefs, which commemorate triumphs in the life of this base and cruel tyrant. The statue is fine; Cosimo has the air of a conqueror, and he sits with graceful ease upon his charger. The animal is well executed, and admirably modelled. When first completed, Giovanni ordered the scaffold by which it had been protected to be lowered to within seven or eight feet of the ground, and, concealed behind it, he listened to the observations of the crowd. A peasant, who had been contemplating the statue a long time, remarked that the horse was well made, but wanted the callosities within the fore legs: on hearing this, Giovanni caused the statue to be re-inclosed, and, by his miraculous skill and ingenuity in the art of casting metal, repaired the defect.

The building on the northern side of the piazza, distinguished by its very beautiful façade, is the Palazzo Uguccione, and was built in 1550. Its design is variously attributed to Raffaelle d' Urbino, Andrea Palladio, and Michael Angelo. Its resemblance in some respects to the Palazzo Pandolfini, in the Via San Gallo, which is an undoubted work of Raffaelle, makes it probable that this

* See Mr. John Bell's "Notes on Italy."

CHAPTER XIV.

THE UFFIZI—NATIONAL LIBRARY.

THE Uffizi, or government offices, is a building connected with the Piazza della Signoria by a covered way, over a single arch spanning the Via della Ninna, and which joins the piazza at the Loggia de' Lanzi. At the farther extremity are three open arches, through which may be seen the quay along the Arno.

The Uffizi was begun by Giorgio Vasari in 1561, at the command of the Grand-Duke Cosimo I., who, in order to give greater space for the new building, removed the old fish-market, and built a loggia for the fish-vendors in the Mercato Vecchio. The Uffizi were only finished in the reign of Cosimo's successor, Francis I., who employed Buontalenti to complete the work of Vasari. The statue of this sovereign, by Giovan Bologna, adorns the façade above the arches at the end nearest the Arno: he is represented standing between allegorical figures of Justice and Rigour, executed by Vincenzio Danti, the scholar of Baccio Bandinelli.

In niches between the arches of the Colonnade are statues by modern sculptors, commemorating the most remarkable Florentines of the past. Beneath the Colonnade,

near the Via della Ninna, are Cosimo Pater Patriæ, and his grandson, Lorenzo the Magnificent. The series outside begins with Andrea Orcagna, who is supposed to face his own work, the Loggia de Lanzi. The statues of Nicolò Pisano, Cimabue, and Giotto, the revivers of architecture, sculpture, and painting, follow: they are appropriately placed in front of the door leading to the Gallery of Fine Arts. Donatello is next to Giotto, and after him, the architect Leon Battista Alberti. Leonardo da Vinci and Michael Angelo Buonarotti conclude the list of artists. Dante, Petrarch, and Bocaccio represent the poetry of Tuscany; Macchiavelli and Guicciardini, her historians; and Amerigo Vespucci, the discoverer of distant lands. On the opposite side of the building are men of science: Galileo, and the botanist Antonio Micheli. The poet Françesco Redi represents the agricultural products of the country, as, in his well-known poem of "Bacco in Toscana," he spread the fame of Tuscan vines. Paolo Mascagni, the anatomist, follows, with Andrea Cesalpini, the physician and botanist. The two succeeding statues are the finest: the first represents Sant'Antonino, the good Archbishop of Florence; the second, Taddeo Accorso, or Accursius, a celebrated lawyer of the twelfth century, whose interpretation of the codes of Italy—at that time much involved—was accepted, and maintained as authority during three centuries. Guido Aretino, one of the earliest musical composers, and Benvenuto Cellini, occupy the last niches.

Facing the river, between the arches, are statues of civic and military heroes. First among these is Farinata degli Uberti, the Ghibelline who saved Florence when threatened with destruction by his own faction; secondly, Pier Capponi,

who preserved the liberties of Florence by boldly tearing to pieces an unworthy treaty proposed by the French king, Charles VIII.; thirdly, Giovanni della Bande Nere, the brave soldier and skilful commander, who was father of the Grand-Duke Cosimo I.; and, lastly, Ferruccio, the last defender of the Republic, who fell, cruelly murdered in cold blood, after a battle fought among the mountains above Pistoia, in 1529.

Returning to the Colonnade of the Uffizi, the Zecca, or Mint of Florence, once stood where is now the general post-office, next the Loggia de' Lanzi. Here the gold florin was coined which, with the single exception of the Venetian sequin, was reckoned the purest gold coin of Europe. The Uffizi, as it appeared in 1738—1741, is described by the Countess of Pomfret, in a letter to the Countess of Hertford:* "The lower part was begun by Cosimo I.; it consists of colonnades with stone pillars, paved with brick, and within are the public offices, as the mint, &c. Upon the latter is a storey of shops, where the workmen of the grand-duke formerly engraved, painted, made models for statues, inlaid tables, distilled essence, &c. This floor is joined over the stone arches by an open portico, in the middle of which is placed the statue of Francis I., who finished the fabric. Over all is the gallery, to which we ascend from the street by a great staircase. The side next the street is one continued glass window, except at equal distances, so much wall as serves to support the roof;

* Henrietta Louisa, Countess of Pomfret, and Frances, Countess of Hertford, were ladies of the bedchamber to Queen Caroline, wife of George II.

and this is ornamented with pillars on the outside, and statues and busts within. The ceiling is divided into compartments, painted by the best hands in grotesque; each compartment representing a different art, science, or history, with portraits intermixed, applicable to the subject."

The gallery is connected with the Palazzo dei Pitti by a passage, which crosses the Ponte Vecchio, in the middle of which was once a bathing-room, communicating with the Arno, whose waters were supposed by the Medici to possess a salutary property, and to be a specific against various diseases.

Among the workmen engaged in the shops below the gallery were Benvenuto Cellini, and other celebrated goldsmiths, besides artists in Florentine mosaic, who were in the pay of the Medici grand-dukes.

The Medici collection, which forms the rich museum of art in the corridor above, and in the adjoining rooms added by Francis I., was greatly enriched by Ferdinand I., and afterwards by Cardinal Leopold de' Medici, the son of the Grand-Duke Cosimo II., who built two rooms expressly for the portraits of celebrated painters, and spent vast sums on the embellishment of the gallery.

The workshops below have been long demolished, and the first landing-place leads to a magnificent hall, which, until 1871, when Rome became the Italian capital, was used for the Senate House of the Parliament. This hall was in the commencement part of the first Florentine theatre; but from 1852 to 1864, it had contained part of the public archives. The Director, Cavaliere Bonaini, was only allowed a fortnight to remove the vast accumulation of documents into the room which had been the stage of the old theatre,

subject, but the words, of all he read. Cosimo III. made him his librarian, but left him sufficient leisure to make copies of the MS. in the Laurenziana. He lived near the Piazza di Sta. Maria Novella, and converted his house into a library. Books formed his only furniture, and he generally slept on a chair with pamphlets for a pillow. He never kindled a fire, and his food was of the coarsest description. It was vain for the grand-duke to try and persuade him to indulge in greater luxury; for, though a room was provided for him in the palace, Magliabecchia only occupied it a few months, and then returned to his former haunts; he died in the infirmary of Sta. Maria Novella in 1714, at the age of eighty-one. He bequeathed his whole library, consisting of thirty thousand volumes, to the city of Florence. It was, however, only opened to the public in 1717 by the first sovereign of the House of Lorraine, Francis II., the husband of the Empress Maria Theresa.

The funds for the support of the library were supplied by munificent gifts from private individuals, and, whenever a monastery was suppressed, the number of books in the Magliabecchian was increased. The union with the Palatine Library has brought an accession of modern works.

The walls of the entrance hall are hung with indifferent portraits of the literary men who composed the Accademia della Crusca and the Accademia del Cimento. The first of these academies held their sittings here towards the end of the last century, when the French occupied Tuscany. The Accademia della Crusca was founded in the reign of Cosimo I., and as the name *crusca*, "bran," imports, with the intention of sifting the flour from the bran, or of purifying

the Italian language. In their eager pursuit of this praiseworthy end, the society gave offence by criticising or condemning all works which did not conform to their rules; and among those thus severely treated was the "Gerusalemme Liberata."* The Accademia del Cimento was founded in 1657, during the reign of Ferdinand II.; and was intended to test all discoveries by experiments. Ferdinand and his brother Cardinal Leopold were the patrons of this society, which arose under the auspices of Galileo Galilei, and which adopted the motto, "Provando e Riprovando." The first report was published in 1666, and was principally the work of the secretary Magalotti. The Cimento was short-lived—its last meeting was held in 1667; but it had the honour of being the precursor of the Royal Society of London and of the Institute of Paris, and it survived long enough to sanction the great principle of Galileo, to induce the laws of being, by the facts of observation proved by the severest tests of experiment.

The National Library is chiefly contained in a spacious hall lined with the books, and filled with tables and chairs for the use of readers, who are admitted with the utmost liberality. A good bust of the founder, Magliabecchia, is placed at the end of the room. He was remarkable for ugliness; but he has a shrewd expression, though the features are made more hideous by the cynical laugh on his mouth and half-closed eyes.

Among the treasures of this library, the most interesting to a stranger is the collection of autographs. There are three hundred volumes of letters and papers of Galileo, and

* The Accademia della Crusca now has its meetings in the Convent of San Marco.

of his most distinguished contemporaries, as well as of all the members of the Accàdemia del Cimento. First of these is the MS. of Galileo's celebrated treatise "I Dialoghi," which formed part of his "Discorsi e Dimostrazioni Matematiche." The work was approved of by the censor, and, after undergoing the usual curtailments or alterations, was printed by permission at Florence. These *dialoghi*—dialogues—are supposed to be carried on between three persons—two friends of Galileo, Salviati, a Florentine, and Sagredi, a Venetian, who endeavour to convince the third, Semplicius, of certain philosophical truths. The work made a great sensation throughout Europe, and increased the number of Galileo's admirers, as well as of his opponents, who were jealous of their own reputation as well as attached to antiquated systems. Among these last was Pope Urban VIII. (Barberini), who concluded that Semplicius was intended to represent himself, and he summoned Galileo to answer for his heretical opinions before the Roman tribunal. Mortified vanity had converted the Pope from Galileo's friend into his bitter enemy.

A letter from Galileo, written by another hand after he had become blind, treats on the subject which then engaged the Accademia della Crusca; the comparative merits of Tasso and Ariosto, in which Galileo gives the preference to Ariosto.

A still more interesting letter, in the writing of Galileo's favourite pupil, Vincenzio Viviani, proves that Galileo was the first to apply the pendulum to the clock. Vincenzio Antinori, the late director of the Scientific Museum of Florence, in his notice of Galileo, writes thus:—"The pendulum, as is already known, was the result of the first

observations of our philosopher in Pisa; it was the spark which kindled his genius, the instrument by which he tested the conceptions of his mind; the torch which led him along the road of his discoveries. The pendulum, by proving the resistance of air, served to confirm him in his theory of gravitation; it likewise illustrated his theory of music by the intersection of waves of sound. The pendulum suspended to a fixed centre suggested to him the motion of the earth, with the moon, around the sun; and it is singular to reflect how the two marvellous discoveries with which he so happily commenced his glorious career, the isochronism of the pendulum and gravitation, should have occupied him at the close."

On the margin of a small Bible, which once belonged to Girolamo Savonarola, are his closely written comments, in so fine and delicate a hand that it requires the assistance of a magnifying glass to decipher them. His breviary beside it has a touching inscription at the beginning, composed by his friend and disciple, Fra Serafino, after his master's cruel death, and is likewise full of Savonarola's notes.

The clear, bold handwriting of a very different man, the artist Benvenuto Cellini, is interesting to all who have read his memoirs or seen his works. The first letter in this collection relates to the death of a little child, which had afflicted him greatly, and beside whom he desires to be laid after death. The story of his visit to Fiesole when in a bad humour, and leaving his child in a passion of tears at his departure, and of his unexpected death, which ensued a few days later, is given in Benvenuto's memoirs.* In the same

* "Vita di Benvenuto Cellini," vol. ii. p. 246. 8vo.

collection is a copy, in Benvenuto's handwriting, of a letter from Carnesecchi, a cousin of the philosopher and reformer, who was executed in 1567. Carnesecchi was a Florentine nobleman, for some time secretary to Pope Clement VII., and who had been treated as a personal friend by the Pope's niece Catherine de' Medicis, when Queen of France; he had also lived on terms of intimacy with her cousin, the Grand-Duke Cosimo I. After the death of Clement, Carnesecchi travelled in Europe, and became acquainted with some of the great Reformers, whose conversation exercised an influence on his religious opinions. Catherine de' Medicis protected him from the Inquisition in France, and he returned to Tuscany, where Cosimo obtained a declaration in his favour, absolving him from all taint of heresy, and pronouncing him to be a faithful servant of the Church. Carnesecchi, nevertheless, continued his intercourse with heretics in Tuscany, and even assisted the escape of one called Il Pero. Unfortunately an Inquisitor succeeded to the papal throne, under the name of Pius V., who persuaded Cosimo to relinquish his friend Carnesecchi to the tender mercies of the Roman tribunal. The philosopher was accordingly arrested and conveyed to Rome, where in 1567 he was beheaded and his body burnt. Pope Pius V. rewarded the treachery of Cosimo by creating him a grand-duke, and this letter, addressed to him in 1570 by the cousin of his victim, from the debtor's prison of the Stinche in Florence, where he lay in want of food and clothing, may perhaps be accepted as a proof of the misfortunes into which the family had fallen. He entreats the grand-duke to oblige his undutiful son, Giovan Andrea Carnesecchi, to yield up a house sold to Benvenuto Cellini in the Piazza di Santa Maria

Novella, since half the price was withheld until Cellini could take possession, and Carnesecchi feared to die of hunger unless the full amount was immediately paid.

A scrap-book of Lorenzo Ghiberti, which had been preserved by his son, contains notes and sketches by himself as well as by other artists; among these are several attempts at a design for the monument of Pope John XXIII., in the Baptistery, and probably, therefore, by Donatello or Michelozzi.

This collection is, besides, rich in autographs, letters, and portions of the works of Macchiavelli, Bocaccio, Poliziano, Michael Angelo, Tasso, Alfieri, Monti, Redi, &c., &c.

Among the illuminated books are several missals, one of which belonged to the royal family of France; and another has a splendid binding, with medallions in enamel, like the enamel by Pollaioli,, in the gem-room of the Uffizi Gallery; a third is bound in tortoiseshell. One curious old missal is said to have been the property of the Emperor Otho III. 983—1002. This emperor was co-temporary with Hugh Capet of France; he aimed at the restoration of the power of the Empire, as well as the purification of the spiritual authority of the papacy, and came to Italy for these objects, but died on his way back from Rome, at the early age of twenty-two, the victim of poison administered by Stephania, a lady he had married after murdering her husband, the Consul Crescentius. The name of Otho is written on this missal.

A beautiful manuscript edition of Petrarch's works has an illuminated frontispiece. A copy of the Divina Commedia with the Commentaries of Françesco Buti, 1385, only fifty-four years after Dante's death, has miniatures, which are more curious than beautiful; another copy of the Divina Commedia

contains a portrait of Dante in profile, traced from some lost picture; he is represented in middle life, with greater power and vigour of countenance than is usually found in his likenesses. This book belonged to one of the Sassetti family, who presented it to a Bardi in 1560.

The "Anthologia," or selection from the Greek poets, 1499, is in beautiful type, with a frontispiece of most exquisite miniatures in chiaroscuro. The small medallions round contain representations of Hercules and Antæus; Cupids; a horse in full gallop, excellent as a Greek gem; and arabesques worthy of Raffaelle. They are supposed to have been painted by the celebrated Florentine artist in miniature, Attavante degli Attavanti, who also adorned the choral books of the Cathedral: he painted a graceful miniature in another work here, called the "Apollonii Rhodii."*

There are here two copies of the geography of Claudius Ptolomæus, or Ptolomy, whose works in the second century of our era on astronomy and geography comprised all the scientific knowledge of the times on both subjects. He was considered an authority until refuted by Copernicus and Galileo, in the sixteenth century. This copy of Claudius Ptolemai is the translation by Jacopo Angelo. That in manuscript is adorned by coloured illustrations; the printed copy, though inferior in many respects, is peculiar on account of the maps having been struck off from a single block, and afterwards coloured by the hand.

* In the Royal Library of Berlin, there is another copy of the "Greek Anthology," the first of four works printed in Florence with Greek capitals. This collection of Greek poetry was made by a physician at Urbino, and the copy now in Berlin was once in the possession of Lorenzo de' Medici.

"Plotius," a curious book of charts, has a portrait of Marsilio Ficino on the first page. The work was presented by Ficino to Cardinal Giovanni de' Medici, afterwards Pope Leo X. The miniatures are supposed to be by Boccardini, who lived early in the sixteenth century, as well as Attavanti, who painted in the choral books for the Cathedral of Florence, and for San Lorenzo. He was employed in Sienna, Perugia, and Monte Cassino, and was celebrated for the elegance of his ornamentation, and for the lavish use of gold in his costumes, as well as in the ground of his pictures. Boccardini was superior in drawing to Attavanti, and to the other renowned miniature painters of that period.

A beautifully illuminated copy of the Pandects of Justinian was made by order of the Florentine Signory when Leo X. withdrew the copy which had been discovered at Amalfi, in order to bestow it on his nephew Lorenzo, Duke of Urbino. The original has, however, been restored to Florence, and is now in the Laurentian Library. There is still extant a record of the sum of fifty-two golden florins paid by the Signory to Boccardini for illuminating this copy.

The "Monte di Dio" is a very rare work, containing three woodcuts attributed to Botticelli. The second represents Christ in a nimbus supported by angels, and is very fine. The angels are graceful, and the figure of Christ dignified; his drapery falls in majestic folds.

The Latin Bible of St. Jerome has a miniature of his head on the first page, and below are two boy-angels who support a shield, whilst delicate little drawings of deer and landscape adorn the margins of the page. The work consists of two folio volumes, and the writing is very clear and beautiful.

A very curious work on alchemy and magic, by Bernardo Lulli, has finely-painted illustrations, attributed to another celebrated artist, Girolamo da Cremona. They are executed with the utmost delicacy, and are full of nature and life, with lovely landscape backgrounds. One of the most rare and singular books in this collection is a Portuguese work on the "Miracles of the Madonna." It is full of illustrations, which partake of the Moorish as well as European type, strangely intermingled. The heads of the figures, with their long black eyes, and the architecture, are completely Eastern. The ships are of a most singular shape, and are probably not unlike those in which Vasco di Gama and Columbus sailed.

A "Homily in praise of the Virgin," by Fra Angelo, a Vallambrosian hermit, is worthy of notice, as well as a valuable work entitled, "Lugdunense somnium de D. Leonis ad summum pontificatum promotione." The author's name is Zacharias Ferrerii, and the date is Lyons, 1513. Zacharias was the brother of one Bartolommeo Ferrerii of Milan, who founded a religious order in 1580, with the aim of reforming the clergy. It was approved by Pope Paul III., and received the name of the Regular Clergy of St. Paul's; but the members of this fraternity were called Barnabites, from their patron saint, Barnabas. This work of Zacharias, which has been hitherto unknown to bibliographers, is in the form of a poem.

There are—besides the "Gnomæ Monastica Græca," of which only two copies exist of the first edition—a very valuable copy of "St. Clementis Alexandrini," a Greek work; one of two copies, printed on vellum, of Malespini's "History of Florence;" "The Triumph of the Cross," by

Savonarola; two splendid copies of the "Decrees of the Council of Trent;" and part of a work of Pico della Mirandola, the Platonist academician. In a collection of old music, are some belonging to the Carnescialleschi, a kind of song, encouraged by Lorenzo de' Medici, but condemned by Savonarola on account of their frequently immoral tendency; among these is a curious hymn of rejoicing, supposed to be sung by newly-baptised Jews.

One of the most interesting works here is the presentation copy of the Divina Commedia, with commentaries by Landino, which he himself presented to the Florentine Signory in 1481. It is adorned with fine miniatures, among which is a portrait of Dante. The arms of the Republic are on the top of the first page of the Inferno, and at the bottom, the arms of Landino. The binding, once in silk, and now in leather, is of red and white—the colours of the Republic—and ornamented with four nielli: Landino received in return from the Signory a house in the Borgo alla Collina, in the town of Castello of the Casentino, where his body is still preserved under glass, and exhibited to strangers. There are several rare printed copies of the Divina Commedia in this Library, and among them a copy of the first edition printed in Foligno, 1472; another printed in 1478, &c.

A copy of Homer, printed on vellum, which was presented by the editor, Bernardo Nerli, to Piero di Lorenzo de' Medici, 1488, is adorned with miniatures by Boccardini.

The "Decameron" of Boccaccio presents a beautiful specimen of the art of printing. This edition is known

ments. Rome is a mourning female, a widow lamenting for her absent Pope, whilst Florence wears the colours of Faith, Hope, and Charity—white, green, and red—the badge of the Church, as well as of freedom.

The works above mentioned are only a very small selection from the treasures contained in this library; there are many inedited volumes, such as Follini on the streets and squares of Florence, with a statistical account of the city; Rosselli on the Florentine cemeteries; Del Miglior on the churches; Parenti, Cerretani, and likewise many foreign works. Among the books in the English language are the histories of Gibbon, Hume, and Robertson; the philosophical writings of Locke, Dugald Stewart, Brown, Adam Smith, and others; the works of Hallam, George Canning, Macaulay, whose lays are translated into Italian; Brougham, Jeffrey, Southey, Moore, Byron, Rogers, Campbell, Montgomery, and Rogers; the American poet, Longfellow, with a translation of his works by Luisa Grace Bartolini, and Lyell's Geology; there are also copies of English works of art, and illustrated volumes, such as those of Roberts and Louis Haghe; periodicals and reviews and the *Athenæum* and *Art-Journal*, the *Philosophical Magazine*, *Newton's Journal of Art and Science;* the *Quarterly*, *Edinburgh*, and *North British Reviews*, with the Transactions of the Geographical and Linnæan Societies of London, and the Reports of the Royal Academy of Dublin.

CHRONOLOGY.

	A.D.
Accorso, or Accursius	1151—1229
Alberti, Leon Battista	1405—1472
Antonino, San	1389—1459
Aretino Guido	995
Barnabites, Order founded	1580
Bellincioni, Bernardo died	1491
Berni, Françesco	1610—1673
Bocaccio	1313—1375
Buontalenti, Bernardo	1536—1608
Capponi, Piero, died	1496
Cennini, Bernardo, printed his first book	1471
Cimabue	1240—1310
Clement V., Pope	1305—1314
Clement VII., Pope	1523—1534
Dante Alighieri	1265—1321
Donatello	1386—1466
Durando	1232—1296
Feruccio died	1529
Francis II. of Lorraine	1727—1765
Galileo Galilei	1564—1642
Giotto	1276—1336
Giovan Bologna	1524—1608
Guicciardini, Françesco	1482—1540
John XXII., Pope	1316—1334
Justinian, Emperor	483—565
Lulli, Bernardo	1235—1315
Macchiavelli	1469—1517
Magliabecchia, Antonio	1633—1714
Mascagni, Paolo	1752—1815
Medici, Cosimo, Pater Patriæ	1389—1414
„ Cosimo I., Grand-Duke	1519—1574
„ Cosimo III., Grand-Duke, reigned	1670—1723
„ Giovanni delle Bande Nere	1498—1526
„ Francis I., reigned	1564—1574
„ Ferdinand I., reigned	1587—1609
„ Lorenzo the Magnificent	1448—1492
Michael Angelo Buonarotti	1475—1564

	A.D.
Micheli, Piero Antonio	1679—1737
Nicolò Pisano died	1278
Opera, First	1594
Orcagna, Andrea	1308(?)—1368(?)
Otho III., Emperor	983—1002
Paul III., Pope	1534—1549
Petrarch	1304—1374
Redi, Françesco	1626—1694
Robert, King of Naples	1309—1343
Savonarola, Girolamo	1452—1498
Uberti, Farinata degli, exiled from Florence	1250
Uffizi begun	1561
Vasari, Giorgio	1512—1574
Vespucci, Amerigo	1431—1516
Vinci, Leonardo da	1452—1519
Viviani, Vincenzio	1622—1703

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Palazzo Vecchio della Signoria, with Ringhiera. p. 255.

CHAPTER XV.

PALAZZO VECCHIO DELLA SIGNORIA.

Exterior and Tower.

THE Gonfalonier and Priors who constituted the government of the Florentine Republic, had their first residence in a building attached to the Monastery of the Badia, or Abbey of Florence; for a short time they inhabited the Palace of the Podestà, or Bargello, from whence they again removed to the private dwellings of the Cerchi family, on the northern side of the Piazza della Signoria, behind the suppressed church of San Romolo. But in times of turbulence it became necessary to provide a place of greater security for the chief magistracy of the city, and the Priors stipulated that the new palace should be enclosed by strong walls and bastions, to protect their persons from the violence of the citizens and nobles. Arnolfo di Cambio was the architect employed, and the first edifice was, in accordance with his design, a perfect parallelogram crowned by square-shaped battlements, the sign of the Guelphic party.* Later

* See Introductory Chapter, Part II.

additions have converted the building into its present irregular shape. The popular tradition that the unoccupied ground was once the site of the Uberti palaces which had been destroyed by the Guelphs, who decreed that no part of the new edifice should stand on ground so desecrated, is not historically true.

The southern front of the Palazzo Vecchio at first abutted on the old basilica of San Piero Scheraggio; and, in order to isolate the palace, the northern aisle of the church, which was on the site of the present Via della Ninna, was demolished in 1410. The name of this street was derived from a chapel within the aisle, dedicated to the Madonna della Compagnia della Ninna, one of the numerous confraternities of Florence. To the east of the Palazzo is still the Via de' Leoni, near which stood the Serragli, or Preserve for the Lions of the Republic. Leslie, the Scotch historian, relates that, among other benefits Charlemagne conferred on Florence, was the restoration of her liberty, which the Florentines owed to the intercession of William, a brother of the king of Scotland, who accompanied the Emperor to Italy; and he adds, that the Florentine Government, as a mark of their gratitude, ordered that a certain number of lions should be maintained at the cost of the Republic, in remembrance of the country of their benefactor, the lion being the badge of Scotland: * this was probably the more acceptable to the Florentines, as the Marzocco, or seated lion, was already the emblem of their city.

Some idea of the Palazzo Vecchio, with its ante-port, may

* See Napier's "Florentine History," vol. i. p. 30.

be obtained from a curious old fresco which still exists, though in a damaged condition, on the wall of the staircase of the old Debtor's Prison, the "Stinche." It is attributed to Giottino, a scholar of the celebrated Giotto, and the subject is the Expulsion of Walter, Duke of Athens, from Florence. Another fresco, by Domenico Ghirlandajo, in the Sassetti Chapel of the church of the SS. Trinità,* exhibits the palazzo as it stood one hundred and fifty years later.

The houses of the Vacca family were among those incorporated into the new building, and Arnolfo adopted the tower of their private dwelling to form the substructure for his still loftier tower. This, however, obliged him to place the Campanile on one side of the building; it rises to the height of 160 braccie, upwards of 330 feet, over the city. The great bell within preserved the name of "La Vacca," and its sound was popularly compared to the lowing of the cow—"la vacca mugghia," "the cow lows." The Via Vaccareccia, which connects the piazza with the Via Por San Maria, derives its name from the same source.†

At one time there appear to have been several bells, though they were not all suspended within the tower, for some were hung on a level with the battlements of the main building. In 1344, one of these, which was always rung to summon the people to the Piazza, was transferred from the battlements to the tower that it might be heard by the inhabitants of Oltr' Arno (that part of Florence which lies south of the river). The principal bell, called "La

* The Palazzo Vecchio appears in the compartment of the fresco where Honorius grants the rules of the Order to St. Francis.

† See preceding chapter, p. 230.

Campana del Leone," "The Lion's Bell," was placed here in 1350. It weighed 17,000 lbs., and was cast in the best metal, producing a very harmonious sound. This bell was rung unceasingly on the announcement of a victory, as well as on the celebration of marriages. It was heard for the last time in August, 1530, when it summoned a parliament composed of the Palleschi, or Medicean faction, for which misdemeanour, or treasonable act against the Republic, it was hurled into the piazza, where it broke into a thousand fragments.

The visitor to Florence is well repaid for ascending to the summit of the lofty battlemented tower, surmounted by the standard bearing the favourite badge of the lion. Beneath the shadow of the rugged old palazzo the vines, olives, and cypresses form in spring-time an agreeable contrast to the brilliant green of the young corn. The prospect is bounded on the north by the heath-clad shoulder of Monte Morello and the more distant Apennines; to the east by the chestnut woods of Vallombrosa and the undulating hills in the direction of Arezzo; to the south by the lovely basilica of San Miniato al Monte and numberless villas and gardens; and to the west by the woods of the Cascine and the wide valley of the Arno flowing by Pisa to the Mediterranean.

A small marble tablet, inserted into the parapet of the tower, has the following inscription:—

"Jesus
Christus Rex Gloriæ Venit in Pace
Deus Homo Factus Est
Et Verbum Caro Factum est
Christus vincit, Christus Regnat
Christus Imperat

Christus ab omnium malo nos defendat
Barbara Virgo Dei, modo memento mei."

The probable date of this composition is when the citizens, by the advice of the Gonfalonier, Nicolò Capponi, proclaimed Christ king over the Republic. St. Barbara is here invoked as the saint of towers and protectress against storms.* The swallow-tailed Ghibelline battlements at the top of the tower are by some supposed to have been placed here by the republican Guelphic government as a proof of moderation and a desire to conciliate the opposite party.

Vasari relates that Arnolfo filled the interstices in the walls of the old Vacca Tower with cement and mortar, in order to give greater solidity to the upper part, and it was supposed that the superstructure was equally solid; but in 1814 an architect, Del Rosso, employed to make some alterations in the building, discovered a small dark chamber half-way up, since known as L'Alberghettino (the small hostelry), or La Barberia, and, a few steps below, another dungeon in the thickness of the wall, with a window, and a stone settle for a bed. In one or both of these Cosimo Vecchio and Girolamo Savonarola were at different times imprisoned.

Cosimo was committed here in 1435 by the Albizzi faction, then dominant over the Medici; and Macchiavelli describes how this merchant-prince was in such dread of poison that he resolved to abstain from all food, and how his jailor, Federigo Malavolti, introduced a Florentine wag, Fargan-accio, into his cell, who with some difficulty persuaded Cosimo to eat his supper. When unobserved by the jailor,

* See Life of St. Barbara, "Legendary Art," by Mrs. Jameson.

the prisoner gave Farganaccio a token which he desired him to convey without delay to the Treasurer of Santa Maria Nuova, by which token Cosimo empowered him to borrow eleven hundred ducats, one hundred of which he permitted Farganaccio to retain if he carried the remainder to the Gonfalonier, Bernardo Guadagni, with a request that he would without loss of time grant him an interview; the mission was faithfully executed, and Bernardo was persuaded to commute Cosimo's imprisonment into exile to Padua.*

It is with a sadder and more reverential feeling we recall the last hours of the other occupant of this tower-dungeon; for here the courageous but sensitive Girolamo Savonarola endured forty days' confinement; and here he lay during the intervals of torture, at times succumbing to acute bodily sufferings, but with unwavering faith in his sacred mission which sustained him through the final tragedy in the piazza. This tower was applied to other barbarous purposes; for within the last few years an opening has been discovered on one of the steps which communicated through the whole height of the building with a well at the bottom, so that a prisoner descending the staircase could disappear, and the manner of his death remain an enigma to his friends and fellow-citizens.

A large clock was placed in the tower in 1334; it was constructed by Nicolò Bernardo, a Florentine; but in 1667 another clock was substituted, the work of Vincenzio Viviani, which was afterwards provided with a contrivance to render the hands visible at night.

* See Macchiavelli, "Storie Fiorentine," lib. quart., p. 200; also "The History of the Commonwealth of Florence," by T. A. Trollope, vol. iii. p. 62.

The Palazzo della Signoria contained several official residences. On the north side dwelt the Captain of the Fanti, or Infantry; this post was always given to a foreigner, by which was understood any one born beyond the limits of Florentine jurisdiction. The Esecutore degli Ordini della Giustizia, or head of the police, was likewise always a foreigner; he resided in the southern quarter of the palace, and on the outside wall was hung the *tamburo*, or box to receive anonymous accusations, called *tamburazione*. The office of Esecutore was created in 1300, to aid the government in enforcing obedience to the laws passed against the nobles; his duties, in some respects, resembled those of our Attorney-General; he relieved the Gonfalonier from a part of his labours, who thenceforth became simply President of the Council, whilst retaining his original title of Gonfaloniere della Giustizia.

The Serraglio, or enclosure in the palace into which the lions were conveyed from their cages near the Guarda-Morto, was maintained there until, in 1550, Cosimo I. removed these animals to a building in the Piazza di San Marco, where they were kept until 1777, when the public having ceased to care for them, they were finally discarded from Florence.

The rough stonework of the exterior, which is generally confined to the basement storey, covers the whole of this palace. Mr. John Bell observes, on this style of building, "that these divisions and the coarse chiselling of the rubble-work is essential to the effect and composition; it gives colour, such as hatching in engraving. The gravity and solemnity of the stately mass is thus ensured, and the glare of an ardent sun which often proves injuriously dazzling is

corrected. Were it not for this, such vast edifices as the Palaces of the Strozzi and Riccardi, smooth and fair as a villa, would present a tame and insipid front; vast without grandeur, and requiring columns or massive enrichments to give relief. This building gives the bases apparent strength to support the weight below."

Looking upwards from the piazza at the small arches which support the external gallery, we perceive square apertures which occur most frequently immediately above the entrance, and are called *spiombati*, from the melted lead as well as stones which those within poured down on an attacking enemy. Four stone lions, or Marzocchi, were attached to the angles of this covered gallery, but were removed, as they began to show signs of decay, and were considered dangerous to those passing beneath. The shields of the Commonwealth are painted below the arches on which the galleries rest. The upper gallery of the tower once contained the shields of the four quarters of the city—namely, Santo Spirito, Santa Croce, Santa Maria Novella, and San Giovanni. They were placed here after the expulsion of the Duke of Athens, and faced their respective districts; most of them have, however, disappeared. Beneath the lower gallery are painted the arms of the Republic, nine in number, each of them repeated several times.

The shields of the four quarters of the city bore the following devices:—

The Quarter of Santo Spirito.—A white dove on a blue field, with rays of gold issuing from the beak, and four banners. 1. A shell, two separate shields on a red field, one bearing the arms of the people, the other with five golden shells on a red field. 2. The scourge: a black scourge on a white field. 3. A dragon: a green dragon on a gold field. 4. A ladder: a black ladder on a red field.

The Quarter of Santa Croce.—1. A shield with a cross of gold on a blue field. 2. Wheels: a wheel of gold on a blue field. 3. A bull: a black bull on a golden field. 4. A golden lion on a white field.

The Quarter of Santa Maria Novella.—1. A shield with a golden sun on a blue field. 2. A red lion on a white field. 3. A green viper on a golden field. 4. A yellow unicorn on a blue field.

The Quarter of San Giovanni.—1. Shield with an octagon temple, golden colour on a blue field. 2. Keys in compliment to those who belonged to the Sestiere of the Porta of San Piero. Banners: first, red keys on a golden field. Second shield divided unequally; the upper portion red, the lower ermine. 3. A green dragon on a golden field. 4. A black lion on a blue field; a banner with the people's arms in his right paw.

The arms of the Republic are as follows:—

1. *A white lily on a red field.* The *giglio* was the most ancient device of the city.

2. *A shield divided perpendicularly in a red and white field.* The united arms of Florence and Fiesole. On the day of San Romolo, 1010, the Fiesolans were surprised by the Florentines when preparing to celebrate the *festa* of their patron saint; and after the two cities had entered into a defensive league, the Florentines resigned their lily, and the Fiesolans their half-moon, leaving both fields vacant.

3. *A red lily on a white field.* These arms of Florence, dating from 1250, created on the conclusion of a fray between Florence and Pistoia, when the Guelphic faction obtained the supremacy in Florence, and expelled the Ghibellines from the city. The Ghibellines, however, retained the white lily, and added the imperial device of the double-headed eagle, which Dante alludes to as *Il Santo Uccello* or *L' Uccello di Dio.* The poet also alludes, in the last lines of the 16th canto of the "Paradiso," to the change of colour in the shield, where he places the following words into the mouth of his ancestor, Caccia Guida:—

"Con queste genti vid' io glorioso
E giusto il popol suo tanto, che il giglio
Non era ad asta, mai posto a ritroso
Nè per division fatto vermiglio."

"With all these families beheld so just
And glorious her people, that the lily

Never upon the spear was placed reversed
Nor by division was vermilion made."
Divine Comedy of Dante. Trans., H. W. Longfellow.

4. *A shield with the word* LIBERTAS *inscribed on a gold band drawn diagonally across a blue field.* This device belonged to the Priors of the Arts, and was adopted by the Republic about the close of the thirteenth century, when Florence threw off her subjection to the emperors.

5. *A red cross on a white field.*—The arms of the people when Giano della Bella was Gonfalonier della Giustizia. The ancient standard of the Commonwealth, however, when borne aloft on the Careccio in times of war, never changed its device of the red and white field which had been adopted after the union of Florence and Fiesole.

6. *Two golden keys crossed on a blue ground.*—The arms of the Church, bestowed by Pope Clement IV. in 1265, when the Guelphic party assisted Charles of Anjou, who was fighting against Manfred, the adherent of the Ghibelline faction.

7. *An eagle trampling on a dragon with a small golden lily above the eagle's head.*—This shield was also bestowed by Clement IV. The golden lily was added later by the triumphant Guelphs.

8. *Golden lilies on a blue field, and golden portcullis.*—The shield of Charles of Anjou, when in 1267 he was requested by the Florentine Guelphs to assume the signory of the city. From this period the Angevine arms figured among those of the Republic, and the lilies scattered over the shield are the lilies of France; the portcullis, which ought properly to be coloured green, belonged to the second sons of the French kings.

9. *A shield divided perpendicularly: one side, golden lilies on a blue field; the other, red stripes on a golden field.*—The arms of Robert of Anjou, King of Naples, who was appointed Signore, or Lord Paramount of the City, for five years, in 1313, when Florence was threatened by the Emperor Henry VII. The lilies are again those of France; the red stripes on the golden field are said to be the ancient arms of the Arragonese Kings of Naples, adopted by Robert when he married a daughter of Don Pedro of Arragon. Some historians assert that these were first adopted by his son Charles of Calabria, who ruled the city for ten years.

The two upper tiers of windows are in the elegant form so common in Tuscan buildings; an arch divided by a

column, with a trefoil above each compartment. Michelozzo Micholozzi added the decoration of the cross and the lily, alternately, in bas-relief, within the triangle above the two arches. The lower windows are large and square, with iron gratings.

The principal entrance to the Palazzo Vecchio has always been immediately beneath the tower. A second entrance once existed on the eastern front in the Via de' Leoni; a third on the southern, in the Via della Ninna, where we still see traces of the lion rampant of the Duke of Athens; and a fourth, on the northern front near the fountain, where there is at present a grated window, surmounted by tabernacles resting on brackets; here formerly stood two lions similar to those above the principal entrance, all of which were once gilt, and were the work of an artist named Giovanni de' Nobile. Besides these four entrances, there was a smaller door, now walled up, of which various traditions remain; it is supposed to have communicated with a well or pit, resembling that discovered in the tower, down which many a hapless victim of the Grand-Duke Cosimo I. was thrown.

Between the stone lions over the principal entrance, the royal arms of France were placed after the expulsion of the Medici in 1494, and here likewise was raised the shield of Pope Leo X. to commemorate his accession to the papacy. Both were removed in 1527, and a marble slab was substituted, on which was inscribed the monogram of Christ, surrounded by a glory. This act is connected with an interesting passage in Florentine history. The two youths, Ippolito and Alessandro de' Medici, with their guardian, Cardinal Passerini, had been exiled from Florence, when, in 1527,

the city was threatened with their return by foreign aid. The government of the Republic was at that time distracted by three factions. That which desired the restoration of the Medici; the Libertini, or followers of Savonarola; and the Ottimati, who advocated a moderate but conservative policy whilst retaining the old republican form of government. The Gonfalonier, Nicolò Capponi, belonged to this last party: although an upright man, he neither possessed great capacity nor force of character, and when a report reached Florence that a league had been formed between Clement VII. and the Emperor Charles V., he hoped, by conciliatory measures, to avert the dangers threatening the Republic. But, in order to prove his attachment to liberty and his abhorrence of tyranny, he proposed in council that Jesus Christ should be elected King of Florence, a pledge that the Florentines would accept no ruler but the King of Heaven. The contemporary historian, Varchi, describes how the Gonfalonier, when presiding at this great council, on the 9th of February, 1527, repeated almost verbatim a sermon of the Frate (Savonarola), and then, throwing himself on his knees, exclaimed in a loud voice, echoed by the whole council, "*Misericordia;*" and how he proposed that Christ the Redeemer should be chosen King of Florence. The old chronicler Cambi further relates, that on the 10th of June of the following year, 1528, the clergy of the Cathedral met in the Piazza della Signoria, where an altar had been erected in front of the palace; the word Jesus was then disclosed before the assembled citizens, who finally accepted Him for their King. The shields of France and of Pope Leo were accordingly removed from their place, and the name of the Saviour, on a tablet, was inserted over the

entrance to the palace. Until 1846 the monogram of Christ, with its accompanying inscription, had been concealed by a huge shield containing the grand-ducal arms; but when these were taken down, it was for the first time discovered that the original dedication to the Saviour had been altered to the words: "*Rex Regum Et Dominus Dominantium.*"

Count Luigi Passerini suggests that the Grand-Duke Cosimo may have substituted this inscription; perhaps because unwilling to share the sovereignty of Florence even with his Divine Master.*

In 1349, a wide stone platform was added in front of the palazzo, extending along the northern façade. From this *ringhiera*, as it was called,† the Signory were wont to address the people assembled in the piazza beneath. The parapet was probably adorned with paintings, since a record has been found, stating that in 1525 Andrea del Sarto and Bugiardini were employed to make designs for frescos, to replace those already decayed. It was only in 1812, during the Napoleonic régime, that the ringhiera was demolished. The façade of the building has thereby lost much in symmetry and proportion, as may be seen by consulting the copy of a curious old picture in the convent of St. Mark's, by an unknown artist, which, although evidently painted subsequently to the time of Savonarola, represents the piazza as it is supposed to have appeared on the 23rd May, 1498, when the Priors and Judges were seated on the

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* See "Curiosità Storico Artistiche Fiorentine," del Conte Luigi Passerini.

† *Ringhiera*, or "rostrum," a word derived from *arringare*—"to harangue."

ringhiera to witness the execution of their cruel sentence on Savonarola and his unfortunate brethren of San Marco.*

In 1377, an ancient Marzocco, or Lion of Florence, was placed at the northern angle of the ringhiera, nearly on the same spot as the present Marzocco, which is the work of Donatello. The origin of the word Marzocco is very obscure; some philologists trace it to the East. In Florence it has always been applied to a seated lion, one of whose paws rests on a shield, which bears the popular device of the *giglio*, or lily.† The Marzocco was in early times crowned with a diadem of red and white enamel, set in gold, and bore a motto by the novellist, Françesco Sacchetti:—

> "Corona porto, per la patria degna,
> Acciochè libertà ciascun mantegna."‡

On great occasions similar crowns were placed on the heads of the lions over the gate of the Palazzo del Podestà, now the Bargello.

To the left of the principal entrance of the Palazzo Vecchio once stood the colossal statue of David, by Michael Angelo, placed here in 1504, and popularly called "Il Gigante," the Giant. The block of Carrara marble from which it was carved was originally intended for a colossal

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* See illustration at beginning of this chapter.

† In the Sala del Orologio, within the Palazzo Vecchio, there is a grotesque Marzocco, a cast of an old monument, in which the lion's paw rests on a human head. At Cutigliano, a small town in the Apennines, above Pistoia, there is an equally grotesque Marzocco on a pillar in front of the town-hall; the lion's paw in this monument also rests on a human head.

‡ "I bear a crown worthy of my country,
In order that all should maintain liberty."

statue of a prophet, and had been blocked out by a certain Agostino di Guccio of Duccio, in 1464, but his work was not approved, and the marble lay encumbering the Opera del Duomo, until Jacopo Sansovino offered to form the shapeless block into a statue, on condition that he were allowed to add more marble if required for his design. Michael Angelo, who had lately returned from Rome, struck with the fine quality of the stone, proposed himself to undertake the work, and to carve a statue out of the block as it lay, without any additions. The Cathedral Board of Works gladly assented, and he at once began David, selecting this hero as a type of the defender of just government and of his country's rights. In the first sketch, the shepherd-king had one foot resting on the head of Goliath, but finding that the marble did not admit of this attitude, Michael Angelo altered his design.* He was resolved to admit no criticisms while the work was in progress, and therefore raised a scaffolding round the marble, in the Opera del Duomo. In February, 1503, the statue was so far advanced that the Signory met in council to consider where it should be placed. Artists were summoned from all parts of Italy to discuss the question, and it was finally decided to remove the group of Judith and Holofernes, and to accede to Michael Angelo's desire, David should stand in its place on the ringhiera. The transport of this gigantic statue was a work of no small labour. Giuliano di San Gallo, and his brother Antonio, or, as is supposed, Simone Pollaiolo, Il Cronaca, invented a wooden apparatus

* The wax model, the design for this statue, is preserved in his house, Casa Buonarotti, Via Ghibellina.

for the purpose, and it employed thirty men for four days to drag it to its destination. The statue, when first placed on the ringhiera, had to be guarded from the attacks of envious artists. When disclosed to public view, the Gonfalonier Pier Soderini observing that the nose was too large, Michael Angelo immediately mounted a ladder, chisel in hand, and pretending to make the desired alteration, he let fall some marble dust; then turning to the Gonfalonier, he inquired whether he was satisfied. "It is better," was the reply, "you have given it expression;" upon which, as Vasari further relates, Michael Angelo descended the ladder with a smile of derision at those who affect learning and speak on subjects of which they are ignorant. The statue gave complete satisfaction, and Soderini had a bronze cast taken, which in 1508 he presented to the French ambassador, in return for the good offices of Louis XII., who had counteracted the schemes of Piero de Medici, to recover power in Florence. This bronze has disappeared, and probably perished during one of the numerous revolutions which have agitated France since that time. In 1527 the left arm of David was broken by a stone, thrown from an upper window of the palace by those defending the precincts from the attempt of the Medici faction to force an entrance. Vasari and a young sculptor, called Cecchino, afterwards better known as "Salviati," gathered up the fragments and presented them to the Grand-Duke Cosimo I., who had the arm repaired. In later times this statue was severely criticised; but notwithstanding the meagreness of the figure, and the disproportioned size of the head, it is unquestionably a triumph of genius. The great artist has not only overcome the difficulty of adapting to his purpose a

block of marble which had baffled contemporary sculptors, but he produced a noble form in which he unites the simple attitude of the young shepherd with the dignity of the future king. Our distinguished sculptor, the late John Gibson, exclaimed when contemplating David, "What a fine statue is the David! How grand the spirit! how perfect the execution! and how free the whole from the mannerism into which Michael Angelo afterwards degenerated!"* There is a tradition that Michael Angelo in his old age was in the habit of sitting on a chair placed to the right of the entrance of the palace, from which he could contemplate his favourite work; and here he amused himself by chiselling a profile, which may still be traced on the rough stone.†

Hercules and Cacus, by Baccio Bandinelli, executed in 1546, is very inferior to the statue of David. Hercules is in the act of slaying a fabulous Italian robber-shepherd who had stolen some of his cattle. The order for this group was first given to Michael Angelo, who made a small model of the subject; but, before he could execute it in marble, Clement VII. summoned him to Rome to finish his fresco of the Last Judgment. The task was consequently assigned to Baccio Bandinelli. The block of marble had already been selected at Carrara by Michael Angelo. Before reaching Florence, however, it fell into the Arno, and was with difficulty rescued from the mud and sand. This accident drew forth the remark from a Florentine wit, that it had drowned itself voluntarily, rather than submit to be hacked by Bandinelli. Baccio had so many enemies in

* See Harford's "Life of Michael Angelo," vol. i. p. 224.

† This statue has been removed to the Academy.

Florence, that the Grand-Duke Cosimo, before yielding to the request of Pope Clement VII., to place this group of Hercules in the piazza, was obliged to imprison some of the most inveterate of his persecutors, to insure the preservation of order. The work is not wholly devoid of merit, though the artist's idea of strength is mere bulk. According to Mr. John Bell, "heroic strength does not consist in vulgar squareness, but in grandeur of form, in energy, in fine, well-pronounced muscles, in putting the force in its right place (especially when displayed in action), and in dignity of attitude. Consciousness, as it were, of irresistible power should be discernible in the posture and form of every part and position of the figure; square forms and limbs, muscles crowded and knotted together with a flat coarse face and rough hair, go but a little way in expressing strength."

On either side of the entrance to the palazzo are two marble terminal statues, properly called Baucis and Philomon, which were intended to support an iron chain placed in front of the gate. These are also by Bandinelli, though the male figure changing into an oak, emblematic of the irresistible power of Tuscany, is sometimes attributed to his pupil, Vincenzio de' Rossi. The female figure turning into a laurel with a diadem on her head, is symbolical of Tuscan grace displayed in Nature and Art.

The cortile of the palazzo is surrounded by a colonnade of massive octagonal pillars, eight feet in circumference, with varied capitals. In 1434 the original columns of brick began to sink, and it was considered necessary to remove them and to substitute others. This difficult task was entrusted to the celebrated architect Michelozzo Michelozzi,

who had that year returned with Cosimo de' Medici from exile. Great care and skill were required, as the whole edifice rests on this colonnade; but the work was performed in a manner which justified the reputation of the artist. He at the same time embellished the windows of the palazzo, inhabited by the Gonfaloniers and Priors, and added eight chambers for their accommodation, as until that time the Priors had been obliged to share one sleeping room. The stucco ornaments on the nine columns round the cortile was an addition made in 1565, when Francis de' Medici, the son of Cosimo I., was united to Joanna Archduchess of Austria, sister of the Emperor Maximilian, and niece of Charles V. The ground of the stucco ornaments was originally gilt, but the gold has long since disappeared; traces of the fresco painting on the vaulting and walls, however, still remain, representing various cities in Germany, whilst in the lunettes above are copies of medals, which commemorate the victories of Duke Cosimo.

On either side of the arch leading to the great staircase are two inscriptions, one in Latin, the other in Italian. The former is a welcome to the princess, the latter contains the date of the construction of the cortile, and a list of those artists who have at various times either added to, or embellished the building, among whom appear Andrea Pisano, Michelozzo Michelozzi, Il Cronaca, Bandinelli, Baccio d' Agnolo, Giuliano di San Gallo, and Vasari. In the centre of this cortile is a fountain composed of a porphyry bason executed by Tadda in 1555.* In the middle of the bason, perched upon a pedestal, stands the small

* See page 130.

bronze figure of a boy grasping a dolphin, by Andrea Verocchio. From the nostrils of the fish flows water, brought hither from the Boboli Gardens by pipes across the Ponte Vecchio. This graceful little statue seems to give sunshine to the sombre court. It was cast for Lorenzo de' Medici, to decorate a fountain in his villa of Careggi, but was transferred to its present position by Duke Cosimo. Rumohr says, "It is impossible to behold anything more joyous and animated than the expression of the countenance and action of this boy; it is difficult to find a modern bronze of such fine materials. The action seems half flying, half springing, and notwithstanding that the position is much inclined forward, it is evident that it is not out of its proper balance. The artist has placed the roundness of infancy in happy juxtaposition with the angular lines produced by the wings of the boy, as well as by the fish." *

CHRONOLOGY.

	A.D.
Arnolfo di Lapo died	1310
Buggiardini died	1556
Cosimo Vecchio imprisoned	1433
Esecutore della Giustizia appointed	1300
Francis I., Grand-Duke, married Joanna of Austria	1565
Hercules and Cacus statue, by Baccio Bandinelli	1546
Jesus Christ chosen King of Florence	1528

* See Rumohr, "Ricerche Italiane," vol. ii. pp. 303, 304.

CHAPTER XVI.

PALAZZO VECCHIO DELLA SIGNORIA (*Continuation*).

Interior.

A STAIRCASE, designed by Vasari, leads to the upper story of the Palazzo Vecchio. The spacious and lofty chamber at the landing is called the "Sala del Orologio," because it once contained an orrery, with mechanism to show the movements of the planets. It was the work of Lorenzo della Volpaia, a celebrated watchmaker and astrologer, and was placed here by Lorenzo the Magnificent.*

The ceilings of this and the adjoining chamber are wonderfully rich. The Florentine lilies and cherubs' heads, carved and gilt on a blue ground and in a gold framework, were executed by Marco Domenico and Giuliano del Tasso. The walls of the Sala del Orologio have on three sides golden lilies on a blue ground, and on the fourth the apotheosis of St. Zanobius, with an architectural background painted by Ridolfo Ghirlandaio in 1482. The Cathedral, with Giotto's façade and his campanile, appears through an arch behind the bishop, who sits enthroned with his

* This orrery is now in the Museum of Natural Science in the Via Romana.

mitre and crozier, supported on either side by a saint. Above, in a lunette, is the imitation of a bas-relief of the Madonna and Child: Brutus, Mutius Scævola and Camillus are on one side of the central group; Decius, Scipio, and Cicero on the other; whilst medallions of emperors fill the spandrils. This fresco is sadly out of repair: a long and deep crack, occasioned by an earthquake, has injured the compartment nearest the window, and the wall in the centre has been pierced for a door which is flanked by two African marble pillars taken from an ancient temple in Rome, and presented by one of the Medici popes. This door leads to the Stanza della Guardaroba. The *armadii*, or cabinets, which surround this chamber once contained treasures belonging to the Medici family, and the panels of the doors are painted with maps by Fra Ignazio Danti, a Dominican monk of Perugia, brother of Vincenzio Danti, the sculptor. He was a learned mathematician as well as eloquent preacher, and was patronised by the Grand-Duke Cosimo I.* The fifty-three maps, painted in oil-colours, are curious examples of the state of geographical science in the sixteenth century. Ignazio Danti followed the Ptolemaic system whilst adopting the rules of Mercator, a bold innovator in his day, and the founder of modern geography.†

The Sala del Orologio communicates by the door opposite the Stanza della Guardaroba with the Sala dell' Udienza, or Audience Chamber. The exquisite marble framework

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* The gnomon in the Cathedral and the astrolabe on the façade of Sta. Maria Novella are also by Fra Ignazio Danti.

† Gerard Mercator was born in the Low Countries in 1512, and died at Guisburg in 1594, where a monument has been recently erected to his memory.

of the door is by Benedetto da Majano.* The doors themselves are of intarsiatura, or inlaid woodwork: the subjects are, portraits of Dante and Petrarch, and were executed by Del Francione, a master-carpenter. Above the doorway in the Prior's Chamber is a small marble and porphyry statue. The inscription below—*Diligite justitiam qui judicatis eam*—refers to a statue of Justice by Benedetto da Majano, which formerly stood here. The frescos round this chamber are by Francesco, or Cecchino de Rossi Salviati, the same who, when a boy, helped Vasari to gather up the fragments of David's arm. He was not a very eminent artist, and is best known as the comrade of Giorgio Vasari, who wrote his life with the partiality of a friend. Born in Florence in 1510, he assumed the name of Salviati in compliment to his patron, Cardinal Giovanni Salviati: he died 1563. The subjects painted by him on the walls of the Prior's Chamber are taken from the life of the Roman general Furius Camillus. One of the best represents the schoolmaster of Falerii who betrayed his native town to the Romans, and whom Camillus sent back to his fellow-citizens in chains. Vasari states that this room, as well as the Sala dell' Orologio and the spacious hall below, called the Sala del Dugento, the Hall of the Two Hundred, and which occupies the entire area of both saloons above, were constructed by Benedetto da Majano.

* Vasari mentions some lovely *putti* supporting festoons, and a statue of the youthful St. John in the centre, none of which remain in their original position. No traces remain of the *putti;* but a small St. John in the Uffizi Gallery, which has been attributed to Donatello, has been lately recognised as the work of Benedetto da Majano, and appears to be the missing statue. Vasari, vol. v. p. 130.

The commentator of the recent edition of "Vasari's Lives," Cavaliere Giovanni Milanesi, however, declares that no documents exist to corroborate this fact, and adds that, in 1473, when it was decreed that the old saloons should be replaced by others, the artists employed for the work were Giuliano da Majano and Francione, who executed the intarsiatura of the doors leading to the Sala dell' Udienza, or Audience Chamber, where the Priors assembled.* The six Priors of the Arts, composing the Council of the Signory, who were first created in 1282, exercised their responsible duties in the Sala dell' Udienza. Their term of office was two months, and none could be re-elected within two years. They were maintained at the public cost, eating at one table, and during their two months of office were rarely allowed to quit the walls of the Palazzo. All their acts were conducted with religious solemnity: the wine brought to their table was consecrated on the sacred altar of Or San Michele,† and in the small chapel of St. Bernard, leading out of this chamber, the Priors invoked Divine aid before commencing business.

The religious functions in this little chapel were always performed by five Vallombrosian monks until the year 1472; after which time, seven different orders of friars were appointed to officiate in turn. These holy brethren had charge of the seal of the Republic, which in earlier days had been stolen and carried off by one of the Podestàs, who hoped to escape detection by flight.‡ A small doorway leads into the chapel of St. Bernard; above it are the initials of our

* See Vasari, "Vite dei Pittori," vol. v. p. 135.

† See former chapter, Or San Michele.

‡ See Gem Room, Uffizi Gallery.

Saviour, surrounded by a glory, and the words *Sol Justitiæ Christus Deus noster regnat in æternum*—probably placed here during the gonfaloniership of Nicolò Capponi. The chapel is small and low. The frescos on the walls and ceiling are considered among the best works of Ridolfo Ghirlandaio. In the centre of the ceiling is the Holy Trinity, in which the Eternal is represented with the crucified Saviour, and above them hovers the Holy Spirit; in separate compartments, formed by arabesques painted in chiaroscuro, are angels supporting the Instruments of the Passion, and the heads of the Apostles. The Four Evangelists are represented seated; each has his appropriate emblem. Nearer the altar are four ovates, each containing two of the Apostles. The ground on which these figures are painted is an imitation of gold mosaic, which has a very rich effect. Facing the altar is the Annunciation. The Virgin, clothed in the usual blue mantle, kneels beside a triangular-shaped reading-desk, emblematical of the Trinity; her eyes are cast down, as she listens to the holy message. The angel, a slender youthful figure with a most lovely expression, is running towards her; his fair hair and bright-coloured garments float backwards in the breeze, and express haste. The swift airy movement of flight, even more than the clouds beneath his feet, mark his celestial nature: his arms are folded reverentially before the handmaid of the Lord, and his fingers gently clasp the branch of lily. In the background is a city, suggestive of Nazareth, but in reality a view of the Piazza della SS. Annunziata in Florence, with the Church of San Marco in the distance. Beneath this group, and all around the chapel, the wainscoting is painted in arabesques, containing angels in chiaroscuro. The original

altar-piece, a Holy Family, by Mariano Graziadei of Pescia, a pupil of Ridolfo Ghirlandaio, is now in the corridor of the Uffizi Gallery. It has been replaced by a picture of St. Bernard by an unknown artist, but a good painting, though in too dark a position to judge of its merits. To the right of the altar, a grated window opens on the adjoining Sala dell' Udienza. To the left, a painted imitation of a grating conceals a cabinet, and has the following inscription :— *Evangelium invenit sibi domum et leges locum ubi quiescat.* This cabinet was intended to contain the copy of the Gospels used by the Signory when they were sworn into office, or whenever an oath was administered. The celebrated Pandects of Justinian were also kept here, until, for greater security, the volume was transferred to the Laurentian Library. Every corner of this little chapel is worthy of examination, but it ought to be visited on a bright sunshiny day, for the small windows only admit a partial light. It existed long before Ghirlandaio added the decorations. Many a victim to State intrigues has here received the last consolations of religion before submitting to torture and death in the piazza beneath ; and among them was Girolamo Savonarola.

A small door opposite the entrance to the Sala dell' Udienza opens on a suite of four rooms originally occupied by the Signory, but assigned by Cosimo I. to his consort Eleonora of Toledo. The ceilings were painted by Jean Stradan or Stradone, with frescos illustrating the virtues of woman; for which purpose he selected the stories of the good Gualdrada,* Penelope, Esther, and the Sabine women. Stradone was born at Bruges, in Flanders, 1523. He came

* For this story, see chap. ii. on Baptistery.

to Italy to attain higher perfection in his art, and died there 1605, at the age of eighty-two. He was chiefly employed by Vasari to make cartoons for tapestry, specimens of which are exhibited in the corridor which connects the Palazzo dei Pitti and the Uffizi Gallery.

The last of the suite of rooms which belonged to Eleonora of Toledo communicates with the Uffizi Gallery on one side, and on the other overlooks a small court, the Cortile del Capitano del Popolo. In this room one of the foulest deeds was committed that ever disgraced the darkest annals of the Palazzo Vecchio. It is related by Françesco Giovanni, who was himself a Prior in 1441. A Florentine named Baldassare Orlandini, when commissary for the army during a war against the Milanese, had the baseness or cowardice to abandon a pass in the Apennines, allowing the enemy's general, Nicolò Piccinnino, to penetrate the Valley of the Arno. His conduct was boldly denounced by Baldaccio d' Anghiari, a faithful soldier of the Republic, who led the Florentine infantry. Some years later, in 1441, when the chronicler Françesco Giovanni was Prior, Orlandini, who had been chosen Gonfalonier, with apparent friendliness sent for D'Anghiari to the palace. D'Anghiari, suspecting treachery, hesitated to obey, and sought advice from Cosimo Vecchio, who, fearing that the virtue and ability of D'Anghiari might be prejudicial to Medicean interest, cunningly replied, that obedience was the first virtue in a citizen. Baldaccio accordingly repaired to the palace, where Orlandini received him with courtesy, and was leading him by the hand to his own chamber, when ruffians, hired by the Gonfalonier for the purpose and placed in concealment, rushed on their intended victim, and after dispatching him with

their daggers, threw his body into the cortile below. His head was cut off, and his mangled remains exposed in the piazza, where he was proclaimed a traitor to the Republic. A part of his confiscated property was, however, restored to the prayers of his widow Annalena, who subsequently, after the death of her infant son, retired from the world, and converted her dwelling in the Via Romana into a convent which bore her name.

Beyond the room in which the murder of Baldaccio d' Anghiari was accomplished, is another small chapel, probably intended for the use of the grand-duchess, painted in fresco by Angelo Bronzino, the favourite portrait painter of the Grand-Duke Cosimo I. These frescos are among the best works of Bronzino. On the vaulting St. Francis is represented with a brother monk, as well as St. Michael, St. Jerome, and St. John the Evangelist. Four very lovely *putti*, or boy-genii, support a kind of trellis-work with fruit. The subjects on the walls are the Passage of the Red Sea, the Brazen Serpent, Moses striking the Rock, and the Manna falling from Heaven.

The eight remaining rooms on this floor were those built by Michelozzi for the better accommodation of the Priors, at the time when he strengthened the supports in the central cortile of the palace. These rooms are adorned with frescos of a much later period by Vasari and his pupils, and each room is named after the mythological subjects painted on the ceiling.

On the first floor of the palace is the magnificent Sala dell' Adunanza, or, as it is now called, the Sala del Dugento. It is a hall of singularly fine proportions, occupying the entire area of the two chambers of the Udienza and Orologio

above. The stone ceiling is richly carved in cassetones, or hollow squares, containing roses and lilies in high relief. The wide cornice is also of stone, and bears the shields of the Commonwealth. Tapestries which formerly belonged to this Hall have been restored to the walls. Here the Council appointed to examine measures relating to war were accustomed to meet, and into this chamber rushed the Ciompi —wooden shoes, as the artisans were contemptuously called —when led to revolt by the wool-carder, Michele Lando, in 1378. As they reached the Sala dell' Adunanza, their leader, who bore in his hands the standard of Justice, turned to his turbulent followers, and, acquainting them that the palace and city were now in their hands, inquired what was their further pleasure; to which they replied by proclaiming him chief of the Government, and bidding him rule as he thought best: thus it was that Michele Lando became Gonfalonier of Florence. In 1495, after the construction of the Chamber of Five Hundred, this room was used for the Council of the Ottanta, or Eighty—a selection of citizens with whom the Signory consulted on important matters of state. It was only in 1532 that it was called the Sala del Dugento, when Clement VII., in order to flatter the popular party, convened a Council of Two Hundred citizens, with authority to elect a certain number of the magistrates, and to confirm or object to the laws; they were likewise empowered to choose the forty-eight citizens who constituted the Senate, and over whom the grand-duke presided in person; but though this council bore the semblance of a democratic assembly, it possessed no real power, and under Cosimo I. it soon became a mere nonentity.

A short passage connects the Sala del Dugento with the

more celebrated Sala del Cinquecento, which, though for a time altered and adapted for the use of the Italian Parliament, is now restored to its original dimensions. The history of its construction is as follows. In consequence of the return of many citizens who had been driven into exile, the Sala dell' Adunanza, afterwards del Dugento, was found too small for the new popular council which had been proposed, and a larger chamber was built about the year 1495, when Piero de' Medici, the son of Lorenzo the Magnificent, having been expelled from Florence, Girolamo Savonarola, the celebrated friar of San Marco, urged the necessity of instituting a parliamentary form of government. This council was to consist nominally of the entire body of the citizens, and in reality it included 3,200 qualified persons, the population of Florence at that time numbering 90,000 souls. A new law provided that whenever this great council should exceed 1,500 persons, it should be divided in three; that one-third should compose the council for a term of six months, to be succeeded by the other two, in turn, for a similar time. So large a meeting made a new chamber imperative, and that part of the palace which had been left incomplete by the Duke of Athens was selected for the purpose. Michael Angelo, Leonardo da Vinci, Giuliano di San Gallo, Baccio d' Agnolo, and Simone di Tommaso del Pollaiolo, surnamed Il Cronaca, were appointed to consult together for the design, which was ultimately confided to the last-mentioned artist, an enthusiastic follower of the Frate; Antonio di San Gallo and Baccio d' Agnolo assisted him in the completion of his task.

The Sala del Cinquecento is one hundred and seventy feet long and seventy-five feet broad; it is eighteen feet out of

the square, following the irregular shape of the building; but, notwithstanding this defect, the chamber is very imposing from its height, breadth, and length. The walls were left for several years without ornament. A raised step round the entire saloon was provided with seats behind a balustrade, and assigned for the magistrates of the city, the Gonfalonier and Signory occupying the platform at the farther extremity, where an altar was erected for the performance of mass; above this altar was a picture of the Madonna and the patron saints of Florence, by Fra Bartolommeo.* In the centre of the hall were benches for the citizens. When Pier Soderini held the office of Gonfalonier, he proposed the decoration of the walls, and issued orders to Michael Angelo and Leonardo da Vinci to prepare cartoons for the purpose. Leonardo chose for his subject the defeat of Nicolò Piccinnino near d' Anghiari, by Micheletto Attendolo and Gian Paolo Orsini. Vasari describes this cartoon as "a splendid group of horses and men gathered round a standard which they are defending from the enemy." Leonardo proposed to paint it in oil, but his attempt failed, from the use of too thick a medium, which spoilt the work. Michael Angelo selected an incident which occurred during a war with Pisa, when the Florentine army was surprised by the enemy whilst bathing in the Arno. Some were seen rushing out of the water, and hastily putting on their armour; others running half clothed after their horses, which had broken loose; and others already engaged in the fight. The great artist had ample field here for the exercise of his inventive faculty. Unhappily, this cartoon perished during the disturbances

* This picture is now in the Gallery of the Uffizi.

which took place in 1512, on the return of the Medici from exile, when their soldiers were quartered in this vast chamber. After the second expulsion of the family, the hall was restored for public meetings; but when the Grand-Duke Cosimo I. left his palace in the Via Larga and came to reside in the Palazzo Vecchio, he held his court in the Sala del Cinquecento, where he received foreign ambassadors as well as his own subjects. The ceiling was then raised, and, as well as the side walls, decorated with sculpture and paintings by Baccio Bandinelli, Baccio d' Agnolo, and Giorgio Vasari. The ceiling was divided into thirty-nine compartments, richly gilt, and painted in oil by Vasari and his scholars. The subjects chosen were intended to commemorate the great deeds of Cosimo. The walls, divided in compartments, were also painted by Vasari, and represent the conquests of Pisa and Sienna. In one of these Cosimo is leading the Florentines by night in the attack on Sienna, and is accompanied by his favourite dwarf, clothed in armour. At one end of the chamber are statues beneath arches, divided by columns and pilasters. Beneath the central arch is a seated statue of Leo X. bestowing his benediction, the work of Baccio Bandinelli, assisted by his scholar Vincenzio Rossi; a heavy and mannered production. In the niches on either side are statues of Giovanni de' Medici delle Bande Nere, father of Cosimo I.; and of Duke Alexander, also by Bandinelli. At the sides are statues of Cosimo I. and of his son Francis I. The statues by Bandinelli, Rossi, Giovan Bologna, and Michael Angelo, which were formerly placed round this hall, have all been conveyed to the Bargello; and the colossal seated statue of

Giovanni delle Bande Nere, by Bandinelli, has long since been placed in the Piazza di San Lorenzo. Until 1865 this chamber remained much in the same state in which it had been left by Cosimo I., and was occasionally used for a concert, or for the *tombola*, a kind of lottery. When lighted by a vast number of candles, and crowded with spectators, the effect was very striking; but in 1864, when Florence was proclaimed the Capital of Italy, and when the Italian Parliament was transferred here from Turin, the Sala del Cinquecento was divided by partition walls, and underwent various alterations for the reception of the deputies.

The opening of the first Italian Parliament in Florence was a sight not easily to be forgotten. The throne, raised on a platform, was supported on either side by the celebrated groups of sculpture by Michael Angelo and Giovan Bologna, since transferred to the Bargello. The King addressed the assembly in a loud and clear voice, which penetrated every corner of the building, and he won the respect of all present by his unaffected soldierlike simplicity and dignified demeanour.

A separate staircase in the building leads to a suite of six rooms on this same floor, which are adorned by frescos of Vasari and his scholars; these are called the Medici rooms, because each painting refers to some member of that family. Above the doors in the saloon of Clement VII. are two excellent portraits of that pope; in one he is represented with Francis I. of France, in the other with Charles V. of Germany. These rooms were used for the balls and receptions of the Governors of Tuscany, Baron Bettino Ricasoli, and the Marchese Sauli, and of the Prefect, the Marchese di

Torrearsa; they have since been used as committee rooms for the Italian Parliament.

The Palazzo Vecchio, which has witnessed so many vicissitudes, is externally unchanged; and though the rude architecture of an age of civil warfare and tumult seems incongruous for a Chamber of Representatives, the associations of past centuries, during which the Palazzo Vecchio has always been maintained as the seat of government, made the old municipal fortress no unfit place for the legislature of the Italian kingdom. It is now occupied by the Florentine municipality.

CHRONOLOGY.

	A.D.
Arnolfo di Cambio	1240—1311
Baccio d' Agnolo	1462—1543
Bandinelli, Baccio	1493—1560
Bernardo Nicolò made the clock	1334
Bronzino, Angelo	1502—1572
Buonarotti, Michael Angelo	1475—1564
Ciompi riots	1378
Clement VII., Pope, institutes the Council of Two Hundred	1532
Cosimo I.	1519—1574
D'Anghiari, Baldaccio, murdered	1441
Ghirlandaio, Domenico	1449—1494
Ghirlandaio, Ridolfo	1483—1561
Giovan Bologna	1524—1608
Michelozzi, Michelozzo	1391—1472
Piccinnino, Nicolò, died	1444
Sala del Cinquecento	1495
San Gallo, Giuliano di	1445—1516

	A.D.
Savonarola, Girolamo	1452—1498
Soderini, Piero	1450—1516 (?)
Stradone, Giovan	1523—1605
Vasari, Giorgio	1512—1574
Vinci, Leonardo da	1452—1519

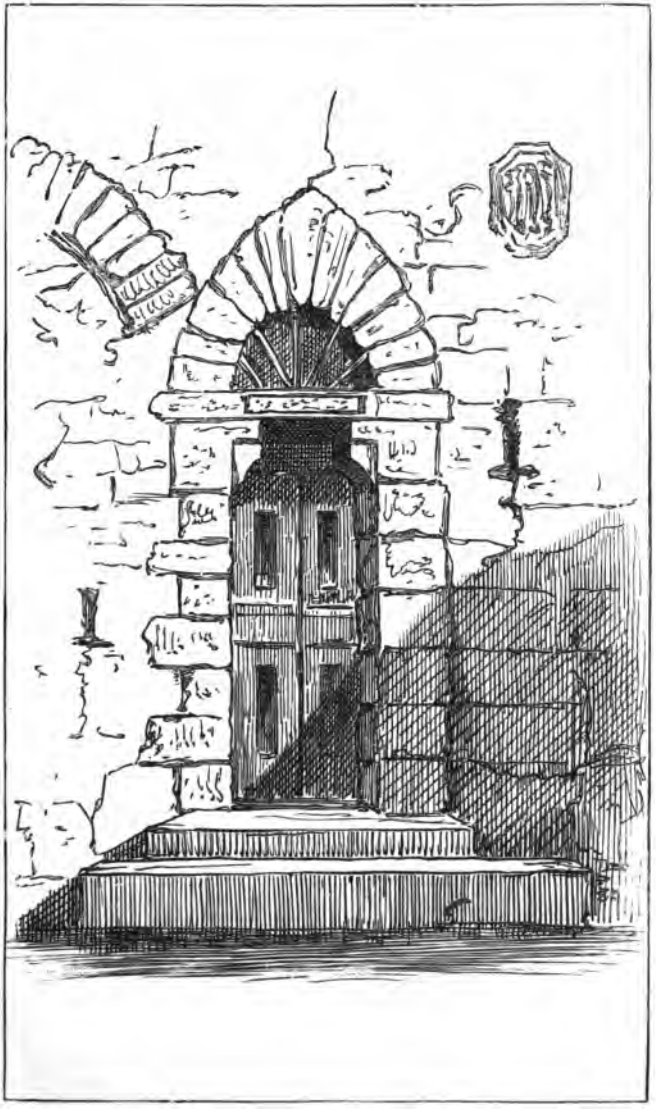
CHAPTER XVII.

SAN MARTINO.—THE BADIA.

LEAVING the Piazza della Signoria by the Via Calzaioli, and taking the third turning to the right, a few steps lead to the obscure little piazza, or piazzetta, which is divided in two by the diminutive Church of San Martino, once a chapel belonging to the larger church of the same name. San Martino was built A.D. 986, by an archdeacon of Fiesole, who in 1034 presented it to the monks of the *Badia*—Abbey—of Florence: it was nevertheless maintained as the parish church until 1479, when the abbot suppressed the cure, and gave half the building to the Guild of Tailors, who had their residence in this quarter. The piazza nearest the Via Calzaioli is still called the "Piazza dei Cimatori," from *cimare*, to shear cloth. St. Martin, who divided his cloak with the beggar, is a saint equally appropriate to the Guild of Tailors, and to the charitable institution, to which all that remains of the old church now belongs.

In 1441, the good Bishop Antonino* engaged twelve pious citizens of Florence to form themselves into a society for the secret aid of persons brought to penury by misfortune, who were ashamed to beg, and who were therefore

* See "Or San Michele," chap. xii.



Door of Dante s House. p. 290.

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called *I Poveri Vergognosi*—"the shamefaced poor." The members of this society assumed the title of *Procuratori dei Poveri Vergognosi;* but they were more generally known as the *Buonuomini di San Martino*—"the good men of St. Martin." The friars of the Badia granted them permission to make San Martino the depository for contributions towards this charity, and they suspended a box with a slit outside, to receive alms, which still remains there with the old inscription, stating the purpose for which the money was demanded. In 1740, the Buonuomini purchased a room behind the church, in which to carry on their business. Besides the relief of the better sort of poor, the objects of the society were to assist in the education of children, and to afford means for the heads of families to obtain clothing, and, when needed, a doctor, medicine, and even a sick-nurse; the society also gave dowries to indigent girls. The power and influence of the Buonuomini di San Martino rapidly increased, until it roused the jealousy of the government, who, in 1498, made an attempt to withdraw the direction of the society from simple citizens, and to create in their stead a board of magistrates, who were to be elected annually. The scheme, however, did not succeed, and the original framework of the institution, as established by San Antonino, was restored.

Within the little church are twelve lunettes, painted in the manner of Masaccio, probably by a scholar.* The subjects of these paintings relate to the Seven Works of Mercy and to the Life of St. Martin. In the central lunette, facing the window, is an old man with white hair, supposed to be the portrait of Piero Capponi, the heroic defender of the liberties of Florence.

* See "Cicerone" of Burkhardt, p. 60.

In the piazzetta, opposite the Church of San Martino, is a lofty tower attached to the wall of the former monastery of the Badia. In the early times of the Republic, this tower was inhabited by the Podestà, or foreign governor of Florence; the name by which it is generally known, of the Bocca di Ferro, was probably after one of these Podestàs, as there is still a Bolognese family of Ferro. The Tower was still later called as La Castagna—"the chestnut tree"—for some unexplained reason; and finally, it was named the Torre di Dante, because it overlooks a house in the Via San Martino, where a curious old door bears the inscription that here Dante Alighieri was born.* In 1261, the Podestà left the Torre della Castagna to take up his abode in the palace now known as the Bargello. The imperialist or Ghibelline party had suffered a total discomfiture in the death of Manfred, the son of the Emperor, Frederick II., in the battle of Benevento, when in 1295 commenced the Institutions of Arts or Guilds, which led the way to a free form of government in Florence, under the supremacy of the Guelphic party. The first residence of the twelve Priors, or presidents of the principal guilds, who composed a council or magistracy for the city, was in the Torre della Castagna, which was afterwards ceded to the abbot of the Badia, when the Priors removed to the houses of the Cerchi family. Dante was born in 1265; and in the Church of San Martino he was married to Gemma, the daughter of Manetti Donati, whose houses adjoined those of the Alighieri. In a neighbouring street lived Dante's first love, Beatrice or "Bice" Portinari. Dante's parents were in easy circum-

* See illustration at the beginning of this chapter.

stances, and belonged to the Guild of Wool. The family mansion extended far back, with the principal front in the Via Sta. Margherita. The door which remains in the Via San Martino could only have been that of the shop, and the arms on a shield above, are those of the Vecchietti, into whose hands the house subsequently fell. It is described in a document of the year 1429, when on sale, as having several "storeys and saloons, and chambers and vaulted rooms above ground, courts, &c., with a *bottega*"—booth or shop—"adapted for the exercise of the wool trade, which house is entered by the Piazza di Sta. Margherita of Florence, whilst the entrance to the booth is in the Via San Martino, near the Piazza di San Martino of Florence, beside the Church of San Martino," &c.

The birthplace of Dante has an additional interest, because the same booth, "adapted for the exercise of the trade of wool," was two centuries later selected by the artist Mariotto Albertinelli for his tavern; when, disgusted by his friend Fra Bartolommeo abandoning his profession for a convent, Mariotto set up a wine shop, first near the Ponte Vecchio in the neighbourhood of San Stefano, where the Vinatieri or Guild of Vintners had their residence, but afterwards in the former shop of the Alighieri, in the tailor's quarter, for which guild he painted his beautiful picture of the Visitation, then in San Martino, but now in the Uffizi Gallery. Albertinelli's tavern soon became the resort of all the men of genius or talent in Florence, and here might daily be seen Michael Angelo, Benvenuto Cellini, and other artists of renown. Late restorations have effaced the traces of the three arches on the walls, which belonged to the loggia where Albertinelli entertained his customers.

In the Via Condotta, between the Piazzetta di San Martino and the Via degli Antellesi at the Canto della Farina, opposite the Palazzo Vecchio, is an old palace, now an inn, once occupied by the Cerchi family, the head of the Bianchi faction, and the fierce enemies of the Donati or Neri. It was to the dwellings of the Cerchi the Priors removed from the Torre della Castagna, where they continued until the erection of the Palazzo Vecchio, in 1278. This house was for upwards of one hundred years the palace of the Bandini family, where Bernardo Bandini received the Pazzi, when they plotted for the assassination of Lorenzo and Giuliano de' Medici · and in 1530 it was from the top of the Tower belonging to the family, that Giovanni Bandini betrayed the city to the Imperialists besieging the city, and gave information to the enemy, by signals, of the movements within.

Returning to the Piazza di San Martino, the Via Margherita, in which are the houses of the Alighieri, leads to the Church of Sta. Margherita de Ricci, in the Via del Corso. The porch of this church rests on columns of the composite order, supporting very elegant arches, the work of one Gherardo Salvini. The present building is comparatively modern—1508—and was erected in order to protect a fresco of the Annunciation, which was previously in the adjoining piazzetta of Sta. Maria degli Alberinghi. This fresco, of unknown authorship, was painted for Borso de' Ricci, and therefore called the Madonna de' Ricci. A youth, named Antonio Rinaldeschi, was passing through the Piazza dei Alberinghi, after having suffered some losses at play, and he vented his rage by throwing dirt at the image of the Virgin. His sudden death was considered a judgment for the crime, and the church

was built in expiation, and to shelter the fresco from future insult. The interior is small, and contains little worthy of notice, except a good terra-cotta bust of San Filippo Neri, a distinguished Florentine, born in 1515, who devoted himself to the service of the sick and pilgrims, and who, in 1551, founded the Confraternity of the Oratory, for the education of children. Near the Church of Santa Margherita, close to the Via Calzaioli, is the old Tower of the Donati, whose houses were in this street, and in the Via degli Albizzi, as far as San Pietro Maggiore.

Between the Corso and the Via delle Oche, mentioned in a preceding chapter,* there is a piazzetta where a small church was once dedicated to San Michele delle Trombe, the archangel, who, it is supposed, will rouse the dead from their tombs by his trumpet on the Last Day; and here was the residence of the Trumpeters of the Republic, who always preceded the Priors on solemn occasions. In 1517, the Church was dedicated anew to Santa Elisabetta or the Visitation, from whence the piazza takes its present name. A round tower, behind the group of low houses on the southern side of the piazzetta, is called the Pagliazza, from the straw beds of the prisoners, when this tower was the Florentine prison.

The Corso is a long narrow street terminating at the Via del Proconsolo, at the corner of which is a large palace, on the site of the former house of Folco Portinari, the wealthy citizen, who founded the Hospital of Sta. Maria Nuova, and who was the father of Dante's Beatrice. In a small court of this palace, paved with mosaic, is shewn a spot still called

* See "Piazza del Duomo e del Battisterio," chap. vi.

la Nicchia di Dante—"Dante's Corner"—where the poet, when a boy, is supposed to have watched for Beatrice. It was in the spring of 1274 that Folco Portinari invited all his friends to celebrate the festival of May Day. Among them was Alighiero Alighieri, who brought with him his little son Dante, not quite nine years of age. When playing with the other children, his fancy was attracted by Beatrice, the daughter of their host, and a year younger than himself. He thus describes this meeting in his "Vita Nuova":—"She appeared before me in a dress of the most noble of colours, *umile ed onesto sanguigno*, made and trimmed suitably for her age. From that time, love held the mastery in my soul, and began to assert such sway over me from the force of my imagination, that I was obliged to obey his behests. He commanded me to try frequently to see the little angel, and I went often in search of her; and, whilst beholding her noble and admirable deportment, I could have exclaimed in the words of the poet Homer, 'she did not seem the child of a mortal but of a god!'"

This palace became, some years later, the residence of the Salviati family; a daughter of which, Maria Salviati, married Giovanni delle Bande Nere, and, whilst inhabiting the palace of her fathers, became the mother of the future Grand-Duke, Cosimo I. It is related that Giovanni, to test the courage of the child, caused him to be thrown out of an upper window, and, as he caught him in his arms in the court below, he predicted the fortunes of his son.

The Corso, with its continuation, the Via degli Albizzi, was at one time celebrated for horse-races, in which the Florentine youth competed for a piece of cloth of gold, called the *Pallio*, and which gave its name to the diversion.

There is a lively description of the races, as they were conducted in 1740, by the Countess of Pomfret, in a letter to her friend, Lady Hertford:—"I went the other day to see a horse-race. The amusement is performed in a very different manner here from what it is in England. Our horses are ridden by men practised to the exercise; whilst, on the contrary, the Florentine horses have no riders at all. They are let loose all at once from a certain stand, with little tin bells hanging at their sides (by strings across their backs), to prick them and make a noise. They run in affright through a great part of the town, which is on that occasion so full of people that it is impossible for the poor beasts to run out of the course, even if they wished it. The prize is a great quantity of gold brocade and velvet, given by the grand-dukes; and these *Pallios*, as they are called, were instituted for an annual amusement, in memory of some great victory, or civil success of the State. The present prince (Leopold of Austria) always takes care to win his own prizes, so that the sight is all the benefit his people reap for what in form only he maintains of the magnificence of his predecessors."

Crossing the Via del Proconsolo, the Via degli Albizzi has its name from the old family who inhabited this quarter of the city. Here stood the city gate of San Pietro Maggiore, in the second circuit of walls. At one corner is the Palazzo *Nonfinito*—"unfinished"—founded by Alessandro Strozzi in 1592, on the site of the Loggia de' Pazzi, after a design by Bernardo Buontalenti, who finished the side towards the Via degli Albizzi, but refused to proceed with his work from some offence he had taken against his employer. Various architects undertook to complete the

edifice, but it was nevertheless left in its present condition. Mr. John Bell describes it as "a conspicuous specimen of the alliance of the Greek and Tuscan style. Lofty and magnificent façade, nobly supported by the weight and gravity of the Tuscan base. It has, however, little relation to the Tuscan, except in grandeur and proportion. The forms are square, the front 150 feet in length, the same in depth. A superb door-piece, arched within, guarded on each side by huge Doric semi-columns. The balconies are supported by soffits; and the windows, which are magnificent, present a perfect specimen of superb Corinthian architecture. They are finely squared, and grandly ornamented by groups of fabled monsters, which project with a singular boldness of effect from above, being linked or bound together with husks and leaves in a style of inconceivable richness. Cigoli was the architect of one front, Buontalenti of the other." The enlightened minister of the Grand-Duke Ferdinand III., Fossombroni, inhabited this palace, which afterwards became the police-office.

At the opposite corner of the Via del Proconsolo and Via degli Albizzi is the still more splendid Palazzo Quaratesi, which formerly belonged to the Pazzi family. Andrea Pazzi employed Brunelleschi to make the design; but the building begun on his plan was demolished by Andrea's son, Jacopo, one of the famous Pazzi conspiracy. Jacopo, however, recommenced the building in accordance with the original design. According to Mr. John Bell, it is "a fine specimen of the Composite—Tuscan—combining with the grandest character of this order, a well-assimilated portion of the Grecian character; 100 feet in length, and doorway high and finely arched, composed of the correct, although

not the largest form of rustic work. The first floor is thirty-six feet from the ground; the second, sixteen feet above this; the third, the same dimensions. Windows, nine feet in front, very magnificent; each divided in the centre by a slender Corinthian column, supporting a wide-spread arch, surmounted by beautifully wrought and wreathed festoons of vine-leaves. The cortile of good architecture, having composed columns, with rich and curious capitals." The escutcheon in the corner is by Donatello; below it a beautiful *fanale*, or ornament for the exhibition of fireworks, is by Nicolò Caparra; this privilege was only accorded to families of the highest distinction in Florence.

The Cantonata dei Pazzi—including the space between the Palaces Quaratesi and Nonfinito—is still annually the scene of a ceremony derived from the days of the Crusades. A popular tradition relates that in 1147 a Florentine, named Raniero, led 2,500 Tuscans to the Second Crusade. Raniero planted the first Christian standard on the walls of Jerusalem, and was permitted as a reward to carry back to Florence a light kindled at the sacred fire on the Saviour's tomb. The hero started on horseback to return home, but finding that the wind, as he rode, would soon extinguish the light, he changed his position, and sitting with his face to his horse's tail, conveyed the sacred relic safely to Florence. As he passed along, all who met him called out he was *pazzo*, or "mad," and thence arose the family name of the Pazzi.* The light was placed in San Biagio; and ever since, on Saturday in Passion

* The true history of the Pazzi differs from the tradition. One Pazzo or Paccio (abbreviations of Jacopo) Ganieri led the Tuscan contingent in the Second Crusade, and gained possession of Damietta, for which feat he and his descendants were allowed a mural crown in their coat of arms.

week, a coal which is kindled there, is borne on the Caroccio to the Cantonata dei Pazzi before it is taken to the Cathedral; and, in both places, an artificial dove, symbolical of the Holy Spirit, by some mechanical contrivance is made to light a lamp before the sacred image at this corner, and on the high altar of the Cathedral. The story appears to have some reference to a ceremony performed by the Patriarch of Jerusalem, who on that same day of the Christian year lights a candle at the sacred fire; and he who has the good fortune to light his own at that of the Patriarch's is supposed to be secure from harm throughout the remainder of the year. The analogy was still closer, when, formerly, on that same Saturday, a Pazzi carried the torch kindled at San Biagio, and presented it to his fellow-citizens to light theirs.

The Pazzi Palace in course of time passed into other hands; and one of its owners, a lady of the family of Cibo di Massa, called "the Marchesana," first introduced carriages into Florence. Still later it was inhabited by the Quaratesi, an old and distinguished family still living in Florence. It is now, by the will of its last owner—a German—administered for a charity in the town of Como.

In the Via degli Albizzi, on the opposite side of the way, is the Palazzo Montalvo. The Montalvi are of Spanish descent; the founder of the Florentine branch was appointed to an office in the government by the Grand-Duke Cosimo I., and his palace was built after a design by Cosimo's architect, Ammanati. In the court is a beautiful bronze Mercury by Giovanni Bologna, a copy, with slight variations, of an antique marble in the Uffizi. A splendid hall of fine pro-

portions once held the library; it has a handsome chimney-piece, with the bust of the founder of the family; and around the room are portraits of his sons, one of whom served under the Emperor Charles V. There is likewise a portrait of Lisbetta Martelli, the wife of Ernando Montalvo, whose family had been the patrons of Donatello, and who brought, as her dowry, a model in clay by that artist of a patera, which is figured in Cicognara's work, and the marble of which is now in the South Kensington Museum; Lisbetta Martelli also brought a model in terra-cotta of Donatello's famous Magdalene of the Baptistery. As the works of art in this palace have been offered for sale, there is little to detain the visitor. Next the Montalvo Palace once stood the ancient palace of the Pazzi, which has been demolished for the National Bank, one of the finest modern buildings of Florence.

Nearly opposite is another splendid palace, which belonged to the Conti Galli, a Prato family. A beautiful staircase leads to a suite of rooms, some of which are painted in fresco by Giovanni di San Giovanni; the beams and rafters of the ceilings are decorated with arabesques and gilt in the old Florentine manner. This palace has been lately occupied for the Prefecture; and several of the rooms have been assigned to a public library, open to readers three days in the week.

A tall narrow house farther down the street belongs to the Londi family; an inscription on the wall states that here died Galluzzi, the historian of the Medici family, patronised by Pietro Leopoldo; and afterwards, when the French possessed Tuscany, by the Buonapartes. On the return of Ferdi-

nand III. from exile, he persecuted Galluzzi, who found shelter with the Londi.

Next to the Casa Londi is one of the most interesting old palaces of Florence, the Palazzo Alessandri. Some centuries ago, two brothers of the distinguished Albizzi family quarrelled, and not only chose to separate and live in different houses, but one of them dropped his family for his baptismal name, and thus commenced the house of the Alessandri. This occurred in 1372, when the Signory gave permission to this branch of the family to adopt a different coat of arms,—a lamb argent with two heads on an azure field, to signify their connection with the Guild of Wool, to which was added a golden crown with green palm-leaves, when, in 1439, they were created Counts of the Empire. The Alessandri boast of twenty-three Priors and nine Gonfaloniers; but, amidst their feudal honours, they did not despise the commerce from which they had derived all their wealth and power. The cloth, which they continued to manufacture, was spread to dry in the sun near the roof of their palace; and the iron cramps which once supported the drying apparatus, may still be seen on either side of the windows in the upper storey. The old windows with small square panes, under pointed arches, belong to the original building; but a portion of the palace was burnt down by the mob during the Ciompi riots in the thirteenth century, when the palace still bore the name of Albizzi.

A suite of rooms in the ancient part of the building is hung with cloth of gold and velvet from the Palios won at horse races in the Corso. The Albizzi were frequent winners, especially when they possessed a famous black

horse, known as the "Gran Diavolo," whose portrait, with that of his groom, is still preserved in one of the country seats of the family. In 1686, when their rivals the Pazzi carried off all the prizes, the Alessandri were nearly ruined; and the son of the desperate gambler, whose passion for racing had consumed the fortunes of his family, never could even look at a horse. As this young man became the Senator Count Cosimo Alessandri, it may be supposed that he recovered what his father had wasted.

The rooms lined with cloth of gold are those with the old windows, whose small panes and pointed arches are seen from the outside. The windows, reached from within by steps, are sunk in deep recesses. The curtains and *portières* are all of cloth of gold, almost as fresh as if manufactured yesterday. The ceilings are vaulted, and painted in fresco, and little pictured mirrors of old Venetian glass, as well as larger looking-glasses, adorn the walls. In one spacious chamber is the state-bed, a splendid work of Florentine upholstery of the seventeenth century, which excited the envy of Flemish workmen of the nineteenth. Besides the rich carving, the lofty wooden canopy is lined with cloth of gold, and the curtains, counterpane, and walls of the room are hung with a still more gorgeous material, of which gold forms the ground, whilst the pattern is the Florentine lily in crimson velvet, picked out with gold. A specimen of these hangings was sent to manufacturers in France, but they failed in the attempt to imitate it.

In the first room of the more modern part of this palace is a round Botticelli called a *replica* of the picture of the Madonna by this master in the Tuscan room of the Uffizi. This picture is now supposed to have been painted before

that in the Gallery; there are two angels instead of three, the most lovely, that bending over the two youths, being omitted, and the handling is free and original. There are four interesting little pictures by Pesellino; the subjects: Simon Magus and St. Peter; the Vision of St. Paul; St. Benedict and St. Zanobius restoring the dead child to life—the treatment of this last is simple but even more beautiful than the same subject by Ridolfo Ghirlandaio in the Uffizi. Another very interesting picture is by Fra Filippo Lippi: the subject is the Madonna between St. Cosimo and St. Damian. The figures are painted on a gold ground; at the feet of the Virgin is the donator, a man in middle life, and one of the Alessandri family; he is accompanied by two of his sons, who kneel beside him. The picture was originally a triptych, but the two doors on which the saints are painted have been partly sawn away. It has always been in the family, and was executed for their chapel. A Madonna is by Andrea del Sarto; an interesting repetition of the Madonna del Pozzo of the Tribune in the Uffizi Gallery, which is there attributed to Raffaelle, but is more probably by Franciabigio.* This picture is by some believed the original; there is greater force of expression, whilst retaining an equal grace and sweetness. A repetition of the Magdalene reading, by Correggio (?). A miniature on copper of St. Francis in prayer, attributed to Cigoli. A larger picture of the same subject, by Jacopo da Empoli, contains two quails in the foreground: the artist had a passion for the chase, and when his patron, Count Alessandri, was amusing himself with field sport whilst Jacopo was engaged on this

* See "Cavalcaselle," vol. iii. p. 500.

work, he refused to proceed until the Count sent him some quails he had killed, which the artist introduced into the picture. A Madonna and Child and St. John—a graceful picture—and three heads of saints, are all by the same painter. A portrait of Bianca Capello, and a Sorcerer's Head, by Salvator Rosa, complete the pictures in this room. In another room there is a small head of the Saviour, set in a gorgeous frame of pietra-dura work and gold; an Apollo, life-size, by Benvenuto, the best Italian artist of the beginning of this century, which recalls the French school of David; several portraits of remarkable men towards the end of the last century and the beginning of this, such as Monti, Rossini, &c.; a full-length portrait of Pope Pius VII., and a copy of the Deposition from the Cross in the Pitti, by Andrea del Sarto. In a narrow passage there are several modern Florentine pictures, among which is a fine head of a Magdalene, by Bozzoli, an artist of merit who died a few years ago; an interesting portrait of the sculptor Bartolini when young; and a portrait of Alfieri, with another portrait, called Lord Byron.

The palace contains, in sculpture, two interesting busts of boys, by Donatello and by Mino da Fiesole; a fine Madonna and Child in relief by Donatello; a group by Desiderio da Settignano, besides a life-like bust, a small crucifix by one of the Della Robbia school, and stuccos by Canova. Two bronzes are attributed to Giovanni Bologna, but one of these appears to belong to a later period of Florentine bronze-casting. The entrance-hall and passages are adorned with a bold work of sculpture by Michael Angelo, and a large stone eagle grasping the woolsack, the emblem of the Arte della Lana.

Farther down the Via degli Albizzi, a lofty arch spans one side of a piazzetta, now used as a market. This arch is all that remains of the Church of San Pietro Maggiore. Casa Casuccini, in the Via degli Albizzi, is on the site of the towers attached to the Palace of Corso Donati, where he defended himself against the Florentine mob in the fourteenth century; and in this same street was enacted the miracle of San Zanobius, when by his prayers he restored a child to life.

Returning towards the Via del Proconsolo, is a palace, curiously decorated by terminal busts of remarkable persons, formerly the Palazzo Valori, now Altoviti. At a still earlier period it belonged to the Albizzi, where lived Rinaldo degli Albizzi, one of the most distinguished Florentines of the fifteenth century, who opposed the growing power of Cosimo de' Medici, and died in exile at Ancona in 1452. His palace became the dowry of his daughter, who was married to a Valori. The present building was raised by Baccio Valori, a senator and councillor under the Grand-Duke Ferdinand I. He collected a large library, and his son Filippo has left a description of the sculptured heads outside the building, from which it has obtained the name among the common people of "Palazzo dei Visacci," the "Ugly Faces." The bust of Baccio Valori is placed within the entrance.

Passing along the Via del Proconsolo, so called from containing the residence of the Advocate for the Guild of Judges and Lawyers at the southern extremity of the street, the visitor arrives at the Badia, or Abbey, of Florence; the monastery formerly attached to it is now suppressed. The Badia was founded in the tenth century by Willa, the daughter of Boni-

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Portrait of Countess Willa. (From an old Manuscript.)

p. 307.

face, Marquis of Spoleto, and the wife of the Marquis of Tuscany. The foundation has been attributed to her son Hugh, Marquis of Brandenburg, who was Governor of Tuscany for the Emperor Otho III. According to the old legend, Hugh was one day hunting, when he lost his way in the forest, and was surprised by a vision of hideous demons tormenting human souls, who threatened him with a similar punishment if he did not amend his life. On his return to Florence, he accordingly sold his patrimony in Germany, and devoted the proceeds of the sale to the foundation of seven religious houses, in expiation of the seven deadly sins. The first of these was the Abbey of Florence. Hugh, or Ugo's, death and his pious deeds are annually commemorated on St. Thomas's Day, the 21st December, when a custom prevailed, to a late period, for a noble Florentine youth to pronounce a discourse in his praise during the celebration of Mass. Dante alludes to this in the sixteenth canto of his "Paradiso," line 127, in which he calls Ugo, the Great Baron:—

> "Ciascun che della bella insegna porta
> Del gran Barone, il cui nome e 'l cui pregio
> La festa di Tomaso riconforta." *

Notwithstanding the legend and the old custom, Countess Willa, the mother of Ugo, is believed by the learned antiquary Count Luigi Passerini to have been really the foundress of the Badia. She assigned several towns, houses, and lands to the Abbey, which she bestowed on the Black

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* "Each one that bears the beautiful escutcheon
Of the great Baron, whose renown and name
The festival of Thomas keepeth fresh."
Longfellow's Translation.

Benedictines. The ceremony of their installation is curiously described. Willa first offered a knife to the abbot, a token that he was empowered to curtail and dispose of the property as he should think fit; secondly, she presented him with the pastoral staff of authority; thirdly, with a branch of a tree, to signify he was lord of the soil; fourthly, with a glove, the usual symbol of investiture; and, lastly, she allowed herself to be expelled from the place, to express her entire resignation of all rights and power to the abbot. Her son Ugo, Governor of Tuscany, still further enriched the Abbey by grants of the Castello di Vico, with two hundred houses, and the town of Bibbiena in the Casentino. The Abbey stood amidst gardens, and the Via della Vigna Vecchia, which skirts the southern side of the Bargello, marks the vineyard of the monastery. The first occupants were monks from the Abbey of Clugny, in France; but it was afterwards bestowed on the Benedictines of Monte Cassino.

The foundation-stone of the Abbey was laid A.D. 993; but in 1250, when the Palazzo del Podestà, now the Bargello, was built on land belonging to the Badia, part of this old edifice was demolished to make room for the new palace; the necessary repairs of the Abbey were confided to Arnolfo di Cambio. The principal families of Florence had their burial-place within the cloisters of the Badia, and were in close and friendly alliance with the friars. In 1307, the Priors of the Republic passed a decree, obliging ecclesiastics to take their share in the payment of the taxes, a measure which the Abbot of the Badia immediately prepared to resist. He caused the bells to be rung to summon the Florentine nobles to his aid, but in spite of

these auxiliaries he had to succumb, and, as a punishment for this act of rebellion, the victorious Priors caused the bell-tower of the Abbey to be half pulled down, and the bells, which had been rung to call the nobles to the rescue, to be destroyed. The present campanile, on the same model with the former, was built in 1320, by order of the Pope's legate, Cardinal Giovanni degli Orsini. The Abbey has suffered at various times from fire, and only reached its present state in 1625, when it was completed by Matteo Segaloni, under the direction of Father Serafino Casaletti.

The richly carved, beautiful framework of the doorway was constructed in 1495, by Benedetto da Rovezzano, at the expense of Battista Pandolfini, one of the valiant defenders of Florentine liberty in 1529. A most lovely relief by Luca della Robbia has been removed from the interior to this doorway.

A short passage leads from the principal entrance to the church door, above which until lately was a medallion of the Madonna, by Mino da Fiesole, but it was placed too high to judge of its merits, and it has been removed to the Bargello. The interior of the church is decorated according to the taste of the seventeenth century, when it was rebuilt in the form of a Greek cross; the ceiling is divided into cassetones, and gilt. The tribune and a chapel in the transept, to the left of the entrance,* were originally painted by Giotto, and were among his earliest successful productions; the high altar was also adorned by one of his pictures; and a small chapel in the transept, to the right of the entrance, was once surrounded by his frescos,

* Florentine churches are seldom placed east and west.

which have been effaced to make room for paintings of little merit. Buffalmacco was employed to paint the frescos on the pilasters, but all these early works have disappeared. To the right of the doorway is a marble sarcophagus, in memory of Gianozzo Pandolfini, the grandfather of Battista; it rests on dolphins, and is enclosed in a low arch, with exquisitely carved fruit, pomegranates, and corn—probably by Rovezzano. Near this is another marble monument, containing reliefs by Benedetto da Majano, 1442—1497. Benedetto's earliest works were wooden mosaic—*intarsiatura*; he was for some time employed by Matthias Corvinus, King of Hungary; and on his return from this distant land, he applied himself to marble, in which he soon became noted for the grace and elegance of his productions. He has divided this monument into three compartments. In the centre is the Madonna and Child: on the right, St. Lawrence looking upwards, in full assurance of the reward of martyrdom; as usual he wears his deacon's dress; he bears the palm-branch in one hand, a clasped book in the other, whilst the gridiron, the instrument of his death, is figured within the niche behind him: St. Leonard, likewise in his deacon's dress, is on the left; as the liberator of captives this saint holds fetters in his hand.

Within the adjoining transept is a noble monument by Mino da Fiesole, to the memory of the Gonfalonier, Bernardo Giugni, who died in 1466. The Giugni family had their houses in the immediate neighbourhood of the Badia, in the Via Condotta, where is now the hostelry or inn of the Luna, near the houses of the Cerchi. The Giugni belonged to the Guelphic party, and fifty of the family sat among the Priors from 1291 to 1529, whilst eighteen have

been Gonfaloniers of the Republic. Bernardo was celebrated for his prudence, and he was frequently employed to allay popular tumults; he was likewise sent on various missions abroad: his funeral was conducted at the public expense. He is represented on this monument extended on his bier; the head and hands are very fine, and true to nature; above him is a figure of Justice holding the scales, surmounted by a medallion bearing the head of the Gonfalonier in profile. The whole is enclosed in a grand architectural frame of massive proportions.

Crossing the church, in the opposite transept is a monument to the memory of the supposed founder, Count Ugo of Brandenburg, a work of the fourteenth century, attributed to Mino da Fiesole, but rather resembling the style of Rossellini. The head of Count Ugo, who is represented on his bier, is well executed; there is perfect repose in the figure; above, is a representation of Charity, holding a distaff, with two children; in the lunette, still higher up, is a Madonna and Child; two boy-angels at either corner support a shield with the arms of the family. The picture of the Ascension of the Virgin, over this monument, is one of the best works of Giorgio Vasari; the angels who bear the Virgin upwards are very lovely.

A chapel, to the right of Count Ugo's monument, contains the two works of greatest artistic merit in this church, excepting the monument to Bernardo Giugni. The first is a very fine example of Luca della Robbia,[1] representing a Virgin and Child, with two adoring angels in a lunette. The tender loveliness of the Virgin, the dignity yet child-

[1] This has been removed and placed over the entrance to the Badia. See ante, p. 309.

like timidity of the Infant Christ, and the reverential attitude of the angels, beautifully express the thought of the artist. At the farther end of the chapel is a picture by Filippino Lippi, 1412—1469, representing the Virgin appearing to St. Bernard. She is borne along by lovely boy-angels. In the background is a monastery, with monks in natural attitudes, rocks, trees, &c. The picture was painted by order of Françesco del Pugliese for the Church of the Campora, outside the Porta Romana of Florence. The portrait of the donator appears below; the Virgin and her attendant angels are portraits of his wife and children. During the siege of Florence, 1529, the picture was removed to the Badia for safety. The Virgin modestly bends forward, one hand resting lightly on the volume placed before St. Bernard, the other is on her bosom. A sweet angelic head is looking from behind her, with childish curiosity, eager to discover what is going on; a second little face is full of devotional feeling, the hands are clasped; two, who are older, look up earnestly, with expressive countenances. St. Bernard is absorbed in wonder at the vision. The drawing is careful, and the colour sober and agreeable.

Passing within the precincts of the former monastery, by a small door to the right within the choir, the visitor finds himself in a beautiful little cloister, composed of a double row of Ionic columns, one above the other. In the upper gallery is a monument to Françesco Valori, who belonged to an old patrician family of Florence. Françesco was born in 1439, and was frequently employed as ambassador to foreign courts, besides being chosen four times Gonfalonier of the Republic. In 1492, when Piero de' Medici, the son of the first Cosimo, aspired to supreme power, he was resisted

by Françesco Valori, who on this occasion was carried through the city on the shoulders of the citizens. When Girolamo Savonarola preached in favour of popular government as the sole foundation of true liberty and of safety for the Church, Valori supported him, and even went so far as to banish some Franciscans, who preached against the doctrines of the "Frate." When Bernardo del Nero* was Gonfalonier, a conspiracy for the restoration of Piero de' Medici was discovered in which Bernardo was implicated. The stern justice of Valori overruled all appeals to mercy, and Bernardo and his accomplices, belonging to the first families in Florence, were all executed. But the tide of popular favour at length turned; and when in 1498 Savonarola was dragged from the Convent of San Marco, Valori was also summoned to appear before the tribunal. He was on his way to the palace, when two of the relations of those he had formerly condemned to death attacked and murdered him. A relief of his head and a short inscription here are the sole records of this Florentine patriot, who is thus described by a contemporary: "He was of a majestic presence, his face long and ruddy, a capacious mind, serious deportment with few words; proud, severe, abstemious in his habits, simple in his attire, most exact in his management of the public money, though most jealous of the public honour; ardent in the service of his friends, but of haughty bearing to them." †

Around this cloister are frescos, chiefly by Nicolò di

* The portrait of Bernardo del Nero, by Leonardo da Vinci, is in the Torrigiani Gallery.

† See "Storia della Republica di Firenze di Gino Capponi," vol. ii. p. 233.

Foligno or l'Alunno, representing incidents in the life of St. Benedict. The finest of these paintings, St. Benedict rolling among thorns, is the work of Bronzino. An attempt to remove this fresco has left the painting much damaged. In the cloister below is a curious old well; and an ancient decoration, carved in stone on the wall, marks the entrance to the vaults of those patrician families who once had the right of burial within the Abbey.

CHRONOLOGY.

	A.D.
Albertinelli, Mariotto	1474—1515
Albizzi, Rinaldo de', died	1452
Alessandri family founded	1372
Badia founded	993
,, Campanile built	1320
Buonuomini Society founded by Bishop Antonino	1441
,, ,, Room at San Martino purchased for	1740
Capponi, Pier, died	1496
Charles VIII. of France	1470—1498
Donati, Corso, died	1308
Elisabetta, Piazza di Sta.	1517
Guilds or Arts instituted	1265
Giovanni delle Bande Nere died	1526
Guigni, Bernardo, died	1466
Martino, San, built	986
,, presented to the Monastery of the Badia	1034
Margherita, Sta., de' Ricci, founded	1508
Otho III., Emperor, died	1002
Palazzo Nonfinito	1592
Valori, Baccio	1354—1427
,, Françesco	1439—1448

CHAPTER XVIII.

SAN FIRENZE.—PALAZZO GONDI.—LOGGIA DEL GRANO.—PIAZZA CASTELLANI.—PONTE ALLE GRAZIE.—VICINITY OF STA. CROCE.

THE Piazza di San Firenze, south of the Bargello, is in the shape of an irregular triangle. At one corner is the entrance to the Via de' Librai, a continuation of the Via del Proconsolo, which took its name from the book-stalls near the Badia, where the Benedictine monks probably formed the principal reading public of Florence. Beside the Bargello stood the Church of San Apollinare, long since demolished, which at one time gave its name to the piazza; here Beccheria of Pavia, Abbot of Vallombrosa, was executed in 1258. Beccheria was a notorious Ghibelline, whose faction had been defeated, and the leaders, Uberto degli Uberti and Mangia degli Infangati, beheaded in the Orto di San Michele.* Trusting, however, to the immunity of his sacred office, Beccheria ventured to enter Florence; but was seized, charged with hatching plots against the State, put to the torture, and, in spite of his protests and appeals, beheaded in this piazza. His name has been im-

* See "Or San Michele," chap. xii., vol. i.

mortalised by Dante, who placed him beside Count Ugolino among the traitors in the "Inferno:"—

> "Se fossi dimandato altri chi v' era,
> Tu hai dallato quel di Beccheria,
> Di cui segò Firenze la gorgiera." *

The Church of San Firenze is supposed to occupy the site of a Roman Temple of Isis; but, more probably, of a building connected with the Amphitheatre. The remains of the foundations and of some broken columns were excavated in 1772, when a noble statue of a Roman senator was discovered, which is now in the Palazzo Gondi. San Firenze was one of the oldest churches in the city; but in 1640 it was ceded to the Fathers of the Oratory of San Filippo Neri, who undertook to enlarge the monastery attached to the church; the families of Magalotti and Mancini pulled down their towers to afford more room, and the work was commenced in 1646; but whilst it was still incomplete the last of the Serragli family died, and bequeathed his vast wealth to the Fathers with one condition, that instead of using it to enlarge their own dwelling, they should include all that had been already built in the church. The façade was added in 1732, and partakes of the bad taste prevalent in that century. The interior of San Firenze is handsome, and contains several modern pictures of merit.

The Palazzo Gondi is a good specimen of the architecture

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* "If thou shouldst questioned be, who else was there,
Thou hast beside thee him of Beccaria,
Of whom the gorget Florence slit asunder."
Longfellow's Translation.

peculiar to Florence. It was built in 1501, after a design by Giuliano di San Gallo, employed by a wealthy merchant, Giuliano Gondi, who, towards the close of his life, built the noble palace behind the Archbishop's residence, which afterwards became the property of the Orlandini. The cortile is surrounded by graceful columns supporting arches, but is most remarkable for the staircase, with its fine balustrade, and curious variety of delicate ornamentation in animals and foliage. At the head of the interior staircase, leading to the principal apartments, is the statue of the Roman senator, taken from the supposed Temple of Isis. A magnificent chimney-piece, the work of Giuliano di San Gallo, adorns the large entrance-hall, round which are hung family portraits. The most distinguished of these are:—Maddalena, daughter of Simone Gondi, who married one of the Salviati, and who, by the marriage of her daughter Maria with Giovanni de' Medici delle Bande Nere, became the grandmother of Duke Cosimo I.; Antonio de' Gondi, and his sons Pietro, Carlo, and Alberto were employed in various affairs of State by Catharine de Medici, and by her sons, Charles IX. and Henry III., as well as by Henry IV. of France. Giuliano, who built the palace, had refused a pension offered him by the King of Naples for services he had rendered that sovereign, because he did not consider the citizen of a free republic could honourably accept money from a foreign prince. The scruples of Giuliano do not, however, appear to have been shared by his descendants, who were frequently in the pay of France, and were created French generals, admirals, governors of provinces, and even archbishops. The celebrated Cardinal de Retz was of this family.

Passing behind the Palazzo Vecchio, we reach a piazzetta in which is the Loggia del Grano. This shelter for the corn vendors was built in 1619 by the Grand-Duke Cosimo II., whose bust is in front, and who employed the architect Giulio Parigi, a pupil of the still more celebrated Buontalenti. The Loggia del Grano is an elegant structure, consisting of a vaulted roof, resting on columns, with an upper chamber, lately converted into a theatre. The pavement of the loggia is raised a few feet from the ground, and here, until within a few years, was held the corn market.

A narrow street connects the Loggia del Grano with the Piazza de' Castellani or de' Giudici. At the right-hand corner, facing the river, stood the Castle of Altafronte, which was purchased by one of that name from the Ghibelline Uberti. The land attached to the castle extended some distance eastwards, and Altafronte bestowed a portion on the Franciscans, who thereupon commenced their church of Sta. Croce. The descendants of Altafronte sold the property to the Castellani, whose name has been erroneously supposed to refer to the office of Châtelain or Governor of the Castle of Altafronte. In 1558 the Grand-Duke Cosimo I. purchased the Castellani palace, which had risen on the site of the old castle, and removed thither the Tribunal of the Giudici a Ruota, which had previously held its sittings in the Bargello; the lawyers attached to this court had their chambers around the piazza. In 1860 the piazza underwent another change: the palace of the Castellani became a Government office, and opposite, where once stood a *tiratojo*, was built the Banca Toscana—the Bank of Florence. Several of these *tiratoji* once existed in

the city, which, as the trade in woollen cloth diminished, gradually disappeared. The *tiratojo* in this piazza was attributed to Arnolfo di Cambio. On the parapet beside the river is a small tablet, with a Latin inscription, to the memory of a horse which belonged to the Venetian ambassador, and which was killed during the siege of 1529 by a shell from the Prince of Orange's camp, beyond San Miniato.

The bridge higher up the river had once a row of detached houses; it was built in 1235 by Rubaconte da Mandella, a Milanese Podestà of Florence. He employed Arnolfo di Cambio for the work. This same Rubaconte caused Florence to be paved with large diagonal stones instead of brick. The bridge is thus alluded to by Dante, when describing the position of the Church of San Miniato on the hill above:—

> "Come a man destra, per salire al monte
> Dove siede la Chiesa, che soggioga
> La ben guidata sopra Rubaconte." *

The bridge had originally nine arches, but in 1346 two were included in the mill-dam which was on the left bank of the river, but which has now been filled up to form part of the new quay. The little chapel on the right bank once

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* "As on the right hand to ascend the mount
Where seated is the Church that lordeth
O'er the well-guided,† above Rubaconte."
Longfellow's Translation.

† **La ben guidata—the well-guided—is ironically spoken of Florence.**

contained an image of the Virgin and Child, which was held in peculiar veneration, and gave the name "Alle Grazie" to the bridge. It was founded in 1272 by one of the Alberti family, whose arms—the Fetters—are carved on a shield at the corner of their palace, opposite. There were likewise three chapels, dedicated to Sta. Caterina, Sta. Barbera, and San Lorenzo, but they have all disappeared. The small houses at intervals, which give this bridge its peculiar character, were built in the fourteenth century by ladies of distinction, under the direction of one Monna or Madonna Apollonia. These ladies, scandalised by the loose morality of convent life, immured themselves here, receiving their food through the windows, and were known as the Romite —female hermits—of the Ponte Rubaconte. Their number increased so rapidly, that they were at length obliged to remove into a convent near Sta. Croce, called, from their vows, the Murate, or Immured. The hermitages, thus abandoned, became the dwellings of poor artisans, and in one of them, in 1646, was born the poet Benedetto Menzini. He became a priest in Florence, and went to Rome, where he gained his celebrity under the patronage of Queen Christina of Sweden. He died in 1704.*

From the quay which bears the name of Alberti is seen one of the most lovely views of this neighbourhood: the weir, the suspension-bridge, and the Porta San Nicolò on the opposite bank; beyond, the heights of the Mozzi and Boboli gardens, skirted by the city wall with its Middle-Age towers; and still more distant, San Miniato al Monte

* These houses were demolished in order to widen the bridge, and the chapel was transferred to one of the adjoining houses of the Alberti.

and San Françesco, bounded by the ranges of mountains and forests of pine and beech of Vallombrosa.

The street leading from the Ponte alle Grazie to the Piazza di Sta. Croce was formerly composed of the palaces, towers, and loggie of the Alberti family, who were regarded with especial favour by Cosimo de' Medici and his descendants; the most celebrated was the author Leon Battista, who was also an artist, and constructed the fountain of Trevi at Rome for Pope Nicolas V. In the adjoining street, the Borgo Sta. Croce was the residence of the painter and author, Giorgio Vasari.

The Canto delle Colonnine, at the corner of the Borgo Sta. Croce, was originally part of a loggia of the Alberti; its projecting roof, resting on columns with quaint old capitals, was at one time the workshop of Nicolò Grossi, surnamed Caparra (pledge), so called by Lorenzo de' Medici because he refused to undertake any commission without receiving a part of the payment in advance. His delicately-wrought iron *fanali*, which adorn the external corners of some of the Florentine palaces, are among the finest works of the kind in existence. Near this spot was the Porta dei Buoi, in the second circuit of walls, called thus from the cattle market which was held here.

Opposite this loggia is the former church of San Jacopo tra Fossi, which stood between the ditches of the city walls, but which has long ceased to be used for sacred purposes. It was built on part of the site of the Roman Amphitheatre, which extended from San Jacopo to San Firenze. San Jacopo had three Gothic naves, and the principal entrance was in the alley leading from the Piazza dei Peruzzi to the Canto dei Soldani. In 1170 the church was bestowed on

the Vallombrosian monks of San Salvi, whose monastery was outside Florence; but in 1531 they were deprived of San Jacopo, which was transferred to the Augustinians, as a reward for their adherence to the Medici.

Between the Palazzo Vecchio and the Piazza de Sta. Croce are houses belonging to the family of the Peruzzi. They were built on the site of the Roman Amphitheatre, whose circular form is retained in the piazzetta, where shields bearing six pendant pears mark the former residences of the Peruzzi. In this amphitheatre, San Miniato, to whom the Lombards dedicated not less than thirty churches, was twice exposed to wild beasts in the reign of the Emperor Decius. The Via delle Burelle, or dungeons, immediately behind San Firenze, was so named from the dens of wild beasts which were kept here for the games of the circus; and as the dens were not destroyed till many centuries later, they were occasionally hired by the Signory from the Peruzzi and other families to whom they belonged, and used as State prisons, when there was an excess of prisoners. After the battle of Campaldino, in which Dante took part, seven hundred and forty human beings were thus immured. Yet, dreadful as this may sound, these caverns could not exceed in horror the prisons of the same, and even a later period, of the Tower of London, and of other European countries, where torture and cruel executions were as common as in Florence.

At the corner of the Via de' Cocchi, near the Via Anguillara and of the Piazza di Sta. Croce, was the Porta delle Pere, alluded to by Dante in the sixteenth canto of his "Paradiso:" the remains of a hinge on one side of the Palazzo Cocchi marks its exact position. Part of the quarter

of the Peruzzi bears the name of Borgo de' Greci, and is supposed to have been so called when the Byzantine Emperor and his brother, the Patriarch of the Greek Church, were lodged here in 1436; in which year Pope Eugenius IV. held a Council at Florence in the hope of reconciling the differences between the Greek and Latin Churches; which Council is commemorated on a marble tablet in the choir of the cathedral. The Emperor and Patriarch were met by the Signory at the Porta San Gallo, and conducted hither with great pomp and ceremony. This supposed origin of the name Borgo de' Greci has, however, been disputed, as the street is said to have once been inhabited by a family of the name of Greci.

The Piazza di Sta. Croce was formerly the theatre for all public games, probably derived from old Roman days, when the games of the circus were exhibited in this neighbourhood. Here in the fifteenth century a famous tournament was held, which has been immortalised by Politian in a poem in honour of the feats performed by Lorenzo and Giuliano de' Medici. But the Piazza di Sta. Croce was especially used for the national game of *calcio*, or football, thus described by an author of the seventeenth century: "The games of the Florentine youth in spring are the *palla* and the *pome*—throwing the ball and wrestling; in summer, swimming; in autumn, the chase; and in winter, the calcio—football. The calcio is supposed to have been an ancient Roman game, since a Greek author, Julius Pollux, in a book written A.D. 177, and dedicated to the Emperor Commodus, describes it precisely as it has since been played in Florence. Though the name calcio—a kick—may lead to the inference that the game was played with the foot, the great force with

which the ball had to be hurled obliged the player to use his hand. The number of players was fifty-four, young and active men, between the ages of eighteen and forty-five, as both strength and agility were required. All the ladies and gentlemen of Florence, as well as the populace, assembled to witness these games. The players adopted a costume which, whilst graceful, allowed the free use of their limbs. The season for the calcio was from January to March, both because the temperature was cool, and because it was the time of Carnival. When the two parties into which the fifty-four players were divided were ready for the onset, the Tuscan trumpets sounded; the balls were made of leather, and filled with air." *

This game was of sufficient importance to be noticed in various works of prose and poetry. During the siege of 1529, the Florentines, in order to defy the enemy, held the calcio here as usual, and even placed the trumpeters on the roof of Sta. Croce, exposed to the hostile missiles. Luckily for them, the unskilled gunners of those days vainly sent their shot in this direction from the Giramonte, or circle of hills beginning with the Poggio Imperiale, where the Prince of Orange had his camp. The last game of calcio was played in the Piazza di Sta. Croce in 1739.

The piazza was not always the scene of amusements. Here, in 1250, the first Parliament or meeting of the people was held; and here, in 1342, Walter de Brienne, Duke of Athens, when sheltered by the monks of Sta. Croce, convened a meeting of the populace to rouse the poor against the rich. The Priors of the Republic took alarm, and

* See "Discorso sopra il Giuoco di Calcio—Memoria del Calcio." Fiorentino, 1688.

offered De Brienne greater power and privileges on condition of his swearing not to infringe their liberties, and to hold the proposed meeting in the Piazza della Signoria, under the supervision of the Government; and Walter de Brienne accordingly rode forth, leaving his retreat among the friars, and with a hundred and twenty armed followers at his back, he started for the Palazzo Vecchio, there to commence his reign of terror.

The last great public spectacle in the piazza was held at the fifth centenary of Dante's birth, 1864, when the statue of the poet, by the sculptor Pazzi, was unveiled in the presence of the King of Italy and of the assembled Florentine people. Deputations from all parts of the Peninsula, carrying banners, paraded the piazza—the Lion of Venice and the Wolf of Rome draped in mourning, because then forming no recognised part of the Italian kingdom, and none could anticipate that in less than six years their deliverance would be accomplished.

The fountain in the piazza derives its waters from a source near Arcetri, and is carried to Sta. Croce across the Ponte alle Grazie. Around the piazza are palaces which once belonged to distinguished families—the Barberini, one of whom, Maffeo, was elected Pope in 1623, under the name of Urban VIII. He was the persecutor of his countryman Galileo, and was guilty of nepotism to as great an extent as any who ever occupied the pontifical chair. The Serristori Palace was built after a design by Baccio d'Agnolo, for one of the Cocchi family. The ground-floor has three arches, resting on little rustic columns; the upper storeys are adorned with columns of the Doric order. The Palazzo Stufa, once Antellesi, when it belonged to the Antella family, was

designed by Giulio Parigi, and is covered with frescos, which were all executed in one month. Among the artists employed were Domenico Passignano, Matteo Rosselli, and Giovanni di San Giovanni. Their work is almost effaced, which may partly be attributed to the hasty execution. Traces may be discovered of three children supporting the shield of the Antella family over the door, which was painted by Giovanni di San Giovanni; an amorino with a swan, by the same artist, has been greatly admired, as well as an old man in the centre of the lowest tier of paintings, who is supposed to represent the father of Nicolò da Antella, the first owner of this palace. Within, are paintings by Pocetti; and in the garden behind, a statue by Giovanni Bologna. A marble disk outside, below the third window, counting from the Church of Sta. Croce, marked one of the extremities of the line which divided the parties engaged in the game of calcio. In an apartment beneath the roof of this palace, once in close proximity to the Inquisition which held its sittings in the Monastery of Sta. Croce, is now a Protestant school, established on the principles of the British and Foreign Schools of England, admitting the children of members of all persuasions.

South of the Church of Sta. Croce, and parallel with the river, is the Corso dei Tintori—the quarter of the dyers, who held horse-races here on the anniversary of Saint Onophrius. Young lads ambitious of being admitted into the guild were made to ride the horses, as a first step towards initiation. In the Corso dei Tintori, beside the garden of the friars of Sta. Croce, at one time lived a painter, Il Rosso, a disciple of Michael Angelo. Vasari relates that Il Rosso possessed an ape, which became a great favourite with one

of his apprentices, called Battistino, who employed the animal to steal the friars' grapes, by letting him down by a rope into the garden, and drawing him up again with his paws full of fruit. A friar who missed the grapes set a trap for rats, but one day catching the ape in the fact, he took up a stick to thrash him; a struggle ensued, in which the ape had the best of it, and contrived to escape; the friar, however, summoned Il Rosso to appear before the judges, and his favourite was condemned to have a weight fastened to his tail. A few days afterwards an opportunity occurred for revenge: the friar was performing mass in the church, when the ape was made to climb the roof of his cell, and, in the words of Vasari, he "performed so lively a dance with the weight at his tail, that there was not a tile nor vase left unbroken, and on the friar's return a torrent of lamentations was heard, which lasted three days."

CHRONOLOGY.

	A.D.
Alberti, Leon Battista	1475—1520
Amphitheatre, Roman, excavated	1772
Baccio d'Agnolo	1462—1560
Beccheria, Abbot of Vallombrosa, executed	1258
Calcio, Game of, played last	1739
Cosimo II.	1609—1620
Council of Florence—Eugenius IV.	1436
Gondi, Palazzo, built	1501
Grano, Loggia del, built	1619
Grazie, Ponte alle, built	1235
,, ,, two arches diminished	1346
,, Chapel of the, founded	1372
Il Rosso	1496—1541
Menzini, Benedetto	1646—1704

	A.D.
Parliament of the people in Sta. Croce	1250
Passignano, Domenico	1560—1638
Retz, Cardinal de	1614—1679
Rosselli, Matteo	1578—1650
San Firenze ceded to the Fathers of the Oratory	1640
,, rebuilt	1646
,, façade built	1732
San Gallo, Giuliano di	1485—1547
San Giovanni, Giovanni di	1590—1638
Urban VIII., Pope	1623

CHAPTER XIX.

STA. CROCE.

Architecture.

WHEN St. Francis visited Florence in the year 1211, he found several brethren of his newly established Order, who had already formed themselves into a community beyond the Porta San Gallo. Their numbers rapidly increased; and when, in 1288, the family of Altafronte bestowed on them a tract of marshy land, with a hospital upon it, near the Arno, they removed thither, and built a small chapel, which they dedicated to St. Anthony. This chapel, consisting of one simple cross-vaulting, may still be seen beneath the choir of the Church of Sta. Croce. That same year, 1288, Pope Gregory IX., who had canonized his old friend Francis of Assisi, took this little community of Franciscans under his special protection.

The Church of Sta. Croce was commenced by the friars nine years later, on the Day of the Holy Cross—the 15th May, 1297—when the foundation stone was laid, and Arnolfo di Cambio was employed to make the design. As Arnolfo, who had at the same time been commissioned to undertake Sta. Maria del Fiore, laid the foundation stone of the Florentine Cathedral the following year, 1298, these two sacred edifices rose simultaneously.

Unfortunately for the early history of Sta. Croce, the archives of the monastery were nearly all destroyed by the floods from the Arno, which took place in 1333* and in 1557; but the scanty records which remain inform us that in the year of the foundation, Cardinal Matteo d'Acquasparta, general of the Franciscan Order, proclaimed an indulgence to whoever should contribute money for the pious work.† We also learn that in 1320 the church, though still unfinished, was opened for public worship; that in 1334 Giotto was chosen master of the works; and that in 1371 a Board of six citizens was appointed by the Signory of Florence to superintend the building both of the Church of Sta. Croce and of the Cathedral. Political disturbances caused some delay, and the friars were obliged to resort to fresh devices to raise a fund for the continuation of their church: they were assisted by two of the guilds, or *arti*—the Mercatanti (merchants), and the Calimala (dealers in foreign wool), who undertook to collect the required sum.

The exterior of Sta. Croce has little left of the original construction. On the northern side is a porch, under which are some curious early monuments; the front, however, continued a wall of rough masonry. In the fifteenth century one of the Quaratesi family offered to defray the expenses of a handsome façade, but appended the condition that the arms of his family should be introduced among the ornaments; to this, however, neither the friars nor the Board

* This flood is recorded in a Latin inscription on a tablet on the Ponte Vecchio.

† Cardinal Matteo d'Acquasparta is mentioned by Dante in his "Paradiso," as having relaxed some of the severities of the Franciscan Order.—*Paradiso*, canto xii. v. 124.

would consent, and the munificent donator accordingly withdrew his gift of 100,000 golden florins, and assigned the money for the construction of another Franciscan Church, near San Miniato al Monte, which he dedicated to the Saviour, San Salvador.*

A layer of green and white marble, at the base of the façade, is all that remains on Sta. Croce to commemorate Quaratesi's generous intention. In 1834 Lorenzo Bartolini, the celebrated Tuscan sculptor, urged upon the Government the completion of the exterior of this noble church in a manner worthy of the interior; but want of funds again prevented the undertaking. Preparations were, however, made for a future façade, by the removal of a block of masonry in front of the church, popularly called the "Massa di Sta. Croce." This Massa was the remains of a campanile, commenced after a design by Françesco di Giuliano di San Gallo, in 1549, at the north-western angle of the edifice, and which was the second attempt, and failure, to erect a belfry for the church, after the first had been destroyed by a great storm in 1512. The Massa di Sta. Croce was left untouched for nearly two centuries, an ugly projection on the wall, frequently used as a hiding place for thieves. The present campanile, at the eastern extremity of the church, was built in 1842.

After the removal of the Massa di Sta. Croce, the design of the sculptor Nicola Matas was chosen for the new façade;

* This church is known as Michael Angelo's Bella Villanella, from its simplicity and beautiful proportions. The design was by Cronaca; but as he was only eleven years of age when Quaratesi died—1466—San Salvador was not built until many years after the death of the founder.

the expense was reckoned at 25,000 scudi (£5,600), a sum impossible to have been raised, had not an English gentleman who had long resided in Florence, the late Commendatore Sloane,* offered to advance as a loan 3,000 scudi (£700), and thus enabled the Government to begin the work. On the 21st August, 1857, the foundation stone was laid with great solemnity by Pope Pius IX., in the presence of the Grand-Duke Leopold II. and his family, and of an immense concourse of spectators. That same day the Commendatore Sloane converted his loan into a gift, and subsequently added to the sum, until, on the completion of the façade, his contribution alone became upwards of twelve thousand pounds sterling.

Matas raised upon Quaratesi's base of green and white marble, a facing in the same style of the old Florentine *sgheronata*, which when mellowed by time will have a more agreeable effect than it has now. Over the three doors Matas has introduced pointed arches and canopies, crowning the whole with pinnacles of white marble. The statues and bas-reliefs were added by Giovanni Dupré of Sienna, Aristodemo Costoli, Françesco Giovanozzi, Luigi Fabbrucci, and Pietro Giusti. The relief above the central door is by Giovanni Dupré; it represents the Exaltation of the Cross, whilst above it, by the same artist, is a most beautiful statue of the Madonna. The rose window is left free, and the monogram of our Saviour in yellow on a blue ground is placed above the Madonna. Two angels in bronze support the cross at the apex of the central pinnacle. The gates are also in bronze;

* The Commendatore Françesco Sloane, an active and generous benefactor of Florence, died at his villa of Careggi, October, 1871.

the subject of the central gate is the Via Crucis, divided in twelve compartments from designs by Emilio Santarelli.

The façade was uncovered in the presence of Pope Pius IX. in May, 1863.

The interior of Sta. Croce is a good example of the style of Arnolfo di Cambio, more remarkable for ingenuity of construction than architectural invention.* He was required to build a church large enough to contain the vast numbers who sought the confessionals of the Franciscan friars. Cold and severely simple in his decorations, Arnolfo has, however, succeeded in leaving an impression of solemn grandeur, by vast space and long lines of perspective. The form is that of the old Roman basilica; the long nave and two short transepts make the Latin Cross. The eastern extremity is divided into nine chapels, the apse being only an enlargement of the central chapel.

The length of the nave is divided by seven pointed arches resting on octagonal columns; the clerestory above is supported by brackets, between which are windows of coloured glass. The ceiling of the nave and aisles is composed of beams, which were originally coloured in soft harmonious Saracenic tints, now in the process of restoration. The height of the columns and the wide span of the arches made it unsafe to impose any great superincumbent weight; Arnolfo therefore constructed gable roofs, with stone gutters to prevent water settling and causing decay. The pavement is brick, with many marble sepulchral slabs.

The architectural proportions of Sta. Croce have been injured by the removal of a step, which, like that of Sta.

* See "Cicerone von Jacob Burkhardt," 1860, p. 143.

Maria Novella, raised the pavement of one-third of the nave towards the eastern extremity. This part was further divided from the body of the church by a screen, such as is found in most English cathedrals, with gates—*regge*—which term was exclusively applied to the doors shutting out the congregation from the Holy of Holies, where the priests performed the sacred ceremonies. Dante calls the gates of Purgatory, *regge*.* The choir belonged to the wealthy family of the Alberti, whilst the chapels within the transepts and round the choir were the property of other distinguished Florentines, who caused them to be decorated with frescos, and placed iron gratings before those containing marble monuments. These frescos were painted by Giotto, Giottino, Memmi, Lippi, Taddeo Gaddi, &c. &c. In 1512, the storm which destroyed the first campanile and broke the roof of the church, likewise damaged the choir, which was still further injured by a flood in 1557. The friars, seconded by the Board of Works, petitioned the Grand-Duke Cosimo I. to be permitted to remove the screen, and carry the choir into the apse. Their request was granted, in spite of the remonstrances of the Alberti, who were thus deprived of all their rights within the church, except that of interment in the space once occupied by the choir. The chapels which had been attached to the choir were destroyed, and thus some valuable works of art were lost; an Enthronement of the Virgin, by Ugolino of Sienna, after lying neglected for centuries in the dormitory of the monastery, was sold for a mere trifle, and found its way in fragments to the Ottley Collection in England.†

* "Purgatorio," canto ix., v. 134.

† See "Crowe and Cavalcaselle," vol. ii. p. 53.

When the choir was removed, the frescos on the lateral walls of the church were ruthlessly sacrificed to make room for chapels, constructed by Giorgio Vasari along the whole length of the nave, which were bestowed on families who had been deprived of their chapels around the former screen. All that remains of these paintings are the figures of St. John the Baptist and St. Francis, by Andrea del Castagno, near the Cavalcante Chapel. The Baptist is drawn with Castagno's usual dry hard outline, and has all the appearance of starvation given with characteristic realism. It was probably painted soon after the artist's return from Rome.

For many years banners were suspended over the illustrious dead, but, by order of the Signory, they were afterwards carried into the clerestory gallery, where they hung until very recently, when they were finally removed from the church.

One of the most beautiful objects in Sta. Croce is the pulpit of white Seravezza marble, which a wealthy Florentine merchant, named Pietro Mellini, commissioned Benedetto da Majano to execute about the year 1493.* Benedetto is much commended by Vasari for the skill he displayed in attaching this pulpit to one of the columns of the nave, in which he inserted a spiral staircase. The reliefs, surrounded by an elegant framework of marble, are especially beautiful. The scenes represented in five compartments are taken from the life of St. Francis:—Pope Honorius III. confirms the rules of the Franciscan Order; St. Francis passes unscathed through a fire, in the presence of the Sultan; he

* In the Bargello is a fine bust of Pietro Mellini by Benedetto da Majano.

receives the Stigmata at La Vernia, in the Casentino; his dead body is exposed in the Church of Assisi—one of the finest of the series; and, lastly, the martyrdom of his followers in Mauritania. Small figures, seated in niches of red marble, represent Faith, Hope, Charity, Fortitude, and Justice.

Over the western door is a bronze statue of St. Louis of Toulouse, which was formerly outside the church. This saint was the son of Charles of Anjou, King of Naples, and of Maria, a Hungarian princess, and nephew of King Louis IX. of France. When only fourteen years of age he with his two brothers were delivered as hostages to the King of Aragon, and he spent several years in captivity. The cruel treatment he received in Spain appears to have quenched all that might have existed of worldly ambition in his gentle nature, and on regaining his liberty Louis renounced the throne of Naples in favour of his brother Robert, and assumed the Franciscan habit. Two years later he was made Bishop of Toulouse by Boniface VIII., and died at the age of twenty-four. He was canonized by Pope John XXII. in 1317.* This statue is the last executed by Donatello, who did not value his own work greatly, and it is certainly one of his most inferior productions. He has represented St. Louis in the same attitude as he is painted by Taddeo Gaddi on one of the pilasters of the Capella Rinuccini, in the sacristy of this church. When Donatello was reproached for having made so indifferent a statue, he replied it was good enough for a man who had been so dull as to exchange a kingdom for a monastery.†

* See life of this saint in Mrs. Jameson's "Monastic Orders."

† See Vasari, "Vite dei Pittori—Donatello."

The rose window above has a Deposition in coloured glass, after a design by Lorenzo Ghiberti, and over this is a stone tablet containing the monogram of our Saviour, by San Bernardino, which was formerly outside the church. San Bernardino was born in 1380 of a noble Siennese family, and assumed the Franciscan habit at twenty-five years of age; it is related of him, that when preaching to the people he held a tablet before him on which the monogram of Christ was inscribed within a circle of golden rays. A man who earned his livelihood by the manufacture of cards and dice was reduced to sore distress by the reformation of manners produced under the influence of San Bernardino, who accordingly suggested, as a compensation, that he should manufacture tablets similar to that he had invented, and sell them to the people. The man took his advice and prospered. The original tablet was, by permission of the Signory, placed on the façade of Sta. Croce, with great ceremony, by San Bernardino, in 1437. Around it he caused to be inscribed in Lombard characters the following words:—"In nomine Jesu omne genu flectatur cælestum, terrestrium et inferorum."

CHRONOLOGY.

	A.D.
Arno overflowed	1333
„ „ again	1557
Benedetto da Majano	1442—1497
Bernardino, St., born	1388
Church of Sta. Croce commenced	1297
„ „ opened for public worship	1320

	A.D.
Church of Sta. Croce, choir destroyed	1557
„ „ façade finished	1863
„ „ Giotto, Master of the Works	1371
Francis, St., came to Florence	1211
Ghiberti, Lorenzo	1378—1455
John XXII., Pope	1316—1334
Louis, St., of France, died	1297

CHAPTER XX.

STA. CROCE.

Monuments.

STA. CROCE has always been a favourite place of interment, but for many past years it has been reserved for the illustrious dead—the Westminster Abbey of Florence. The gates at the western extremity are surrounded by monumental slabs, most of which bear the names of remarkable men, belonging to the present and the last century. Two are dedicated to the Targioni Tozzetti, father and son, the elder of whom published his "Travels in Tuscany," "Viaggi in Toscana," with an account of the physical condition and natural history of his native province: the younger is well known as an eminent botanist and horticulturist. To the left of the entrance is a portrait in relief of the numismatician, Domenico Sestini, born in Florence in 1730, who travelled in the East, and made a collection of coins. He was afterwards appointed Royal Librarian by Princess Elisa Buonaparte, Queen of Etruria; and on the restoration of the Grand-Duke Ferdinand III., he was confirmed in this office. He died in 1835.

A small slab, higher on the wall, has the effigy of Daniel Manin, the Venetian patriot. By birth a Venetian Jew,

whose family had become Christian, he received at baptism the name of their patrons, the Manins. Young Daniel early imbibed a hatred for Napoleon, to whose ambition Venice had been sacrificed at the Peace of Campoformio, when the last Doge, Manin, had been forced to abdicate. As he had been educated for the bar, he was well able to appreciate the evasions of the spirit, as well as of the letter of the law, and the unjust practices of the Austrian rulers, so intolerable to the educated classes of Italy. In 1847 he was arrested for having protested against the illegal acts of the Government. He was liberated by the people during the Revolution of February, 1848, and borne in triumph round the Piazza di San Marco. He then learnt that a constitutional government had been proclaimed at Vienna, and that he himself was chosen to lead the revolutionary movement in Venice. After the expulsion of the Austrians, he was elected President of the Republic. His courage, honesty, and zeal, united with moderation, as well as his great talents, enabled him to retain his influence over his fellow-citizens during the long siege. When Venice fell, Manin retired to Paris, where he died at the age of fifty-three, ten years before the liberation of his country from a foreign yoke had been accomplished. His remains were carried to Venice in 1870.

The first chapel to the right of the entrance belongs to the Buonarotti family. Here repose the remains of Michael Angelo, who died in Rome in 1564, in the ninetieth year of his age. Pope Pius IV. endeavoured to retain his body, but the Florentines had it secretly conveyed to his native city. The night after its arrival, it was borne to Sta. Croce by the members of the Florentine Academy, and his cata-

falque was displayed for several days to crowds of visitors. A funeral service in his honour was performed at San Lorenzo. The monument to Michael Angelo is from a design by Giorgio Vasari, and his bust was considered an excellent likeness. Allegorical figures of architecture, sculpture, and painting are represented, lamenting the loss of the great artist.

On the column facing this monument, above the vase for holy water, is an oval, or *mandorla*, within which is a marble relief of the Madonna and Child surrounded by cherubim, by Antonio Rossellino, erected to the Nori family. Beneath this spot lie the remains of Françesco Nori, Prior of the Republic, who fell in the Pazzi conspiracy, 1478, a victim to his attachment to the Medici, as he threw himself between Lorenzo and the assassin, and received the blow intended for Lorenzo. Leo X. granted an Indulgence to all who should pray for the soul of Françesco Nori.

The huge pile of marble erected to the memory of Dante Alighieri in 1829, was the work of Stefano Ricci, a tardy act of acknowledgment by Florence of her greatest poet, who died 1321.

The monument to Vittorio Alfieri was placed here by his widow, the Duchess of Albany. It is a good example of Canova's treatment of monumental sculpture. A graceful figure of a matron leaning on the tomb in a sorrowful attitude, is intended to represent the genius of Florence. Alfieri was born at Asti, in Piedmont, in 1749, of a noble family. He spent his early life in dissipation and in rapid journeys, visiting nearly all the countries of Europe: it was only after he had passed his twenty-fifth year that he attempted to write poetry, applying himself diligently to the study of

Italian and Latin; and in the course of fourteen years he produced as many tragedies. After his forty-eighth year he began Greek. He died in Florence, at the age of fifty-four, in 1803. A sincere patriot, and in his youth an ardent liberal, his aristocratic prejudices received too severe a shock by the violent democratic outbreak of the French Revolution, not to recoil in an opposite direction. His poetry constitutes an era in Italian literature, because he was one of the first to give expression to modern patriotic sentiments; but this evaporated in mere abstract denunciations of tyranny, and in aspirations after liberty, such as he supposed existed in ancient Greece and Rome.* Ugo Foscolo, in his poem, "I Sepolcri," supposes Alfieri meditating in this church:—

"E a questi marmi
Venne spesso Vittorio ad ispirarsi.
Irato a' patrii numi, errava muto
Ove Arno è più deserto, i campi e il cielo
Desïoso mirando; e poi che nullo
Vivente aspetto gli molcea la cura
Qui posava l' austero, e avea sul volto
Il pallor della morte e la speranza.
Con questi grandi abita Eterno, e l' ossa
Fremono amor di patria."†

Near the tomb of Alfieri, and in front of the monument to Dante, the bones of the patriot and poet, Ugo Foscolo,

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* See "I Poeti Italiani Moderni," with English Notes and Biographical Notices, by Louisa A. Merivale, pp. 1—3.

† "And to these marbles
Vittorio often came to be inspired;
Irate with all his country's gods, he wandered mute
Where most deserted is the Arno,
With longing eyes beholding land and sky;

brought from Chelsea in 1871, are laid temporarily, until some fitting monument shall be erected in his honour. Foscolo was an Ionian, of Venetian parentage. When a professor at Pavia, in 1808, he offended the Austrian government by his liberal and patriotic sentiments, and had to leave Italy for England, where he occupied himself in the study of Dante until his death in 1827.

Between the fourth and fifth chapels is the tomb of Macchiavelli. The great Florentine historian's last resting-place was without a monument until 1707, when Lord Cowper raised a subscription for this medallion. Nicolò Macchiavelli was born in Florence in 1467. He was appointed Secretary of the Republic, and was sent on embassies to the Courts of France, Germany, and Rome, and to Cesare Borgia, the son of Pope Alexander VI., of whom Macchiavelli gives a lively description in his correspondence with the Florentine Signory. His most important works are his "Istorie Fiorentine," "Discorsi sopra Tito Livio," and the "Principe." In his satire on the ambition of princes, contained in this last work, Macchiavelli maintained that a man who craves for power must not be troubled with conscientious and humane scruples, but must consent to be shamelessly selfish. Ugo Foscolo, in the "Sepolcri," alludes to Macchiavelli in these words:—

"Quando il monumento
Vidi ove posa il corpo di quel Grande

And when no living sight could soothe his care,
Here the austere man rested, and on his face was seen
The palour of death and hope.
With these great spirits he immortal dwells;
The patriot's ardour vibrates in his bones."

Che, temprando lo scettro a' regnatori,
Gli allor ne sfronda, ed alle genti svela
Di che lagrime grondi e di che sangue," &c.

Beyond the fifth chapel is a portrait of the celebrated writer on Italian art, the Abate Luigi Lanzi, placed here by public subscription. Lanzi was born near Macerata in 1732, and belonged to the Order of Jesuits. He was appointed Conservator of Arts in Florence, and founded the collection of Etruscan antiquities. He died in 1810. The sixth chapel belongs to the old Florentine family of the Cavalcante. The monument is that of Benedetto Cavalcante, a friar of Sta. Croce; and the fresco, by Andrea del Castagno, is the last remnant of the paintings on the lateral walls of the church. Beside it is a group, in *macigno*—freestone—of the Annunciation, by Donatello, executed in 1411. Over it are four angels, carved in wood, holding back a curtain. Vasari bestows great commendation on this monument, and informs us that it was the first of Donatello's works which attracted public notice, and was the commencement of his fame. He especially mentions the figure of the Virgin, who, startled by the sudden apparition, bends timidly forward, her countenance bespeaking gratitude and humility*: he also alludes to the draperies, and the lines of form in which Donatello endeavoured to emulate the antique.

Over the lateral door, next this group, is a lunette, con-

* "When I beheld
Where rests the body of that great man
Who, humbling the pride of rulers,
Strips of their leaves their laurels, and reveals
The tears and blood which drop from them," &c.

taining a fresco representing St. Francis and St. Dominick embracing. Above, is the organ.

Just beyond is a handsome monument in memory of Leonardo Bruni, surnamed Aretino from his birthplace in Arezzo. He was an exponent of the Aristotelian philosophy, as well as eminent jurist of the fifteenth century. After having filled the office of Apostolic Secretary to four Popes in succession, he became Chancellor of the Florentine Republic, and at his death, in 1444, his funeral expenses were defrayed by the Commonwealth; his monument by Bernardo Gambarelli, or Il Rossellino, is one of the finest in Sta. Croce. Leonardo is represented in a recumbent posture; angels hold a scroll. The eagle and the canopy are very beautifully composed. A lunette above contains a relief of the Virgin and Child, by Andrea Verocchio.*

Next the monument of Leonardo Aretino, is the bust of the eminent botanist, Pietro Antonio Micheli, who was born in Florence in 1679. He travelled throughout Italy for scientific objects, and published several works, the most important of which relates to "Cryptogamic Plants and Fungi." He died in 1737.

The last monument on this side of the Church is that of the natural philosopher, Leopoldo Nobili, born in 1784, and died in 1833. Nobili served as a soldier in Napoleon's Russian campaign, where he was taken prisoner by the Cossacks after the burning of Moscow. On his release and return to Italy, he devoted himself to scientific pursuits. He directed his principal attention to the study of magnetism,

* See engraving of this monument in Cicognara's "Storia della Scultura," tom. ii. tav. xxv.

and he threw fresh light on the discoveries of Volta, Oersted, and Ampère. Nobili was banished for political reasons in 1831, and found a refuge in France, from whence he returned to Florence in 1832.

The large monument in the south transept, lately erected to the memory of Don Neri Corsini, Marchese Laiatico, is by Fantacchiotti. The Marchese Laiatico took an active and honourable part during the political difficulties of 1848. Though an ardent liberal, he was personally attached to the late grand-duke, and desired to retain him on the throne of Tuscany; but Leopold II. relied more on Austrian soldiers than on the wise counsels of his best Italian friends. Don Neri Corsini was at one time Governor of Leghorn, where he made himself universally beloved; but when sent on a mission to the Court of St. James's, he was seized with small-pox, and died prematurely in 1859. A female, representing Florence, is pointing to a tablet on which Fame as a winged genius is inscribing the good deeds of the deceased.

On a bronze plate in the wall, near this monument, is an inscription by Bocaccio in memory of Françesco Barberini, an eminent jurist and poet, who died in the year 1300. He is chiefly known as the author of "A Discourse on Love."

In front of the last central columns of the nave, are modern monuments to two of the Alberti family, who had their burial vaults beneath this part of the church, the site of the ancient choir. That on the southern side, by the sculptor Santarelli, is to the senator Giovanni Vincenzio Alberti, who left a son, Leon Battista, the last of the family, by whom the Alberti became extinct, in 1836. The monument opposite, by Bartolini, is to commemorate the most distinguished man in the family, another Leon Battista,

called the modern Vitruvius, who was born in 1398; he was eminent as a mathematician, natural philosopher, elegant writer, and orator. He published works on mechanics, painting, perspective, architecture, hydraulics, &c.

In the northern transept is a monument, by Fantacchiotti, to the celebrated musical composer Cherubini, born in Florence, 1760, where a mass composed by him at the age of thirteen was first performed. He spent most of his life in Paris, where he was appointed head of the Conservatoire de Musique, and where he died in 1842. He composed forty-two operas, and twenty-nine pieces of church music. In a recess is the monument to the Polish Countess Zamoyska, of the family Czartoryska, by the celebrated modern Tuscan sculptor Bartolini—one of his best works. She is seated almost upright on her bed, painfully emaciated, and with all the appearance of approaching death. The execution is admirable, but the representation of disease and dissolution is as unpleasing as it is inappropriate in a record of the life and immortality of the soul.

Returning to the nave, the first monument in the north aisle was erected to the celebrated engraver Raffaelle Morghen, by his pupils and friends, in 1854. Morghen was a Neapolitan, born in 1761, and he learned his art from his father, when engaged in taking engravings of the paintings discovered in Herculaneum. He studied under Volpato at Rome, and was afterwards appointed Professor of Engraving at Florence, by the Grand-Duke Ferdinand III. He died in 1833.

Near the monument to Morghen is that to Antonio Cocchi, who was remarkable as a physician, philologist, and antiquary. He was also a Neapolitan, born in 1695, but

educated at Pisa. He visited England, and became acquainted with Newton, Clarke, and other remarkable men. He died in Florence in 1758.

The monument to Vincenzio Filicaia follows. Filicaia was one of the best Italian lyric poets, and was born in Florence in 1642. He is best known to the English reader by his celebrated sonnet to his country:—

"Italia, Italia! o tu, cui feo la Sorte
Dono infelice di bellezza ond' hai
Funesta dote d' infiniti guai,
Che in fronte scritti per gran doglia porte;

"Deh! fossi tu men bella, o almen più forte,
Onde assai più ti paventasse, o assai
T' amasse men chi del tuo bello ai rai
Par che si strugga, e pur ti sfida a morte!

"Che or giù dall' Alpi non vedrei torrenti
Scender d' armati, nè di sangue tinta
Bever l' onda del Po gallici armenti;

"Ne te vedrei del non tuo ferro cinta
Pugnar col braccio di straniere genti
Per servir sempre, o vincitrice o vinta." *

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* "Italy, Italy! thou on whom Fate
The hapless gift of beauty has bestowed
A fatal dowry of unceasing woes!
Thou bearest suffering written on thy brow.

"Ah! hadst thou been less lovely or more strong,
Or had they feared thee more or loved thee less
Who, basking in thy beauty's rays, seem
To dissolve, yet to a mortal combat challenge thee,

"Thou wouldst not then see pouring from the Alps
Torrents of armed men, nor Gallic hordes
Drink of the blood-stained waters of the Po;

"Nor wouldst thou see thy sons girt with a sword
And use their arm to help a stranger's cause—
Conquering or conquered—ever still to serve."

The next monument is to Carlo Marzuppini, also known as Carlo Aretino from his birth-place. On the pavement below is the monumental slab to Carlo's father, who was secretary to Charles VI. of France. Marzuppini was born in 1399, and was educated by learned Greeks. He was appointed secretary to Pope Eugenius IV., and afterwards Secretary to the Florentine Republic; he died in 1455, when he was honoured by a public funeral. This monument is the best example of the delicate and captivating style of work of Desiderio da Settignano, and is considered one of the three finest tombs of Tuscany. Marzuppini is represented lying on a sarcophagus with a book upon his breast. Genii at either end hold shields, and it is adorned with sphynxes, festoons, and various ornamental devices. The recess is crowned by a vase with a flame, and two graceful angels support garlands which hang down the sides of the arch. The lunette contains a representation of the Madonna and Child adored by Angels, in high relief. Although the whole surface is covered with elaborate ornament, yet, owing to the exquisite delicacy of the sculpture, the effect is extremely rich, without being overloaded.*

Count Vittorio Fossombroni, whose monument adjoins that to Marzuppini, was minister to the Grand-Dukes Pietro Leopoldo and Ferdinand III., and was distinguished for his efforts to improve the agriculture of Tuscany by drainage and irrigation. He died, at the age of ninety, in 1844.

The antiquary and historian Giovanni Lami's monument follows. He was born in 1697, near Florence, and

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* See "Tuscan Sculptors," Perkins.

became Professor of Ecclesiastical History; he was a man of vast learning, conversant with Latin, Greek, Hebrew, German, Spanish, and French, and he published several works against the Jesuits.

The last monument deserving notice is that of Galileo Galilei: born in 1564, immediately after the death of Michael Angelo, he died in 1642. He studied medicine when a boy, at Pisa, where the oscillations of a lamp in the cathedral awoke those reflections which led to his discovery of the pendulum; and at twenty-four years of age he was already far advanced in physical science, of which he became professor at Pisa in 1589. In 1592 he removed to Padua, where he held the chair of physics for many years, and invented the thermometer and telescope, for which the Venetian Republic granted him public honours. In 1612 he invented the microscope. But he had aroused the fears of the Jesuits and Roman inquisitors, and therefore was summoned to appear before their tribunal, who obliged him to abjure his so-called errors contained in his "Dialogo sui Due Grandi Sistemi del Mondo," and to take an oath never again to speak nor write on the movement of the earth. As he rose from his knees, he whispered to those near him, "E pur si muove,"—"nevertheless it moves." He was condemned to the prisons of the Inquisition, but his sentence was commuted by the Pope to a residence within the gardens of the SS. Trinità di Monte; he was at length allowed to return to Tuscany, and took up his abode in the neighbourhood of Florence. His latter days were saddened by domestic afflictions, and by the loss of sight. He died in 1642, at Arcetri, where our poet Milton visited him. It was many years later that his body was removed to

Sta. Croce. The forefinger and thumb were then cut off by a certain Giovanni Vincenzio, Marchese Capponi, who expressed a desire to possess the instruments with which Galileo had written his great works; on which Giovanni Targioni Tozzetti observed, touching the forehead of the corpse, "he would rather possess that contained within the head." Another finger was removed by the antiquarian Gori, which is now preserved in the Tribune, dedicated to Galileo, in the Museum of Natural History.

The pavement of Sta. Croce has many monumental slabs. The first disciples of St. Francis were buried near the centre, and their bronze effigies may still be traced, though worn by time and the footsteps of successive generations. One, richly ornamented with decorations by Ghiberti, was placed here in honour of Françesco Sansoni, of a Siennese family, though he himself was from Brescia; he was General of the Order of Minor Friars, and much esteemed by Pope Sixtus IV., to whom he offered fifty thousand of the brethren to fight in a crusade to the Holy Land. In the centre of the nave the English traveller may be interested to find the burial-place of John Ketterick, Bishop of Exeter, who died in Florence in 1419, when on a mission from Henry V. of England to Pope Martin V., then on his return to Rome from the Council of Constance. One of the oldest monumental slabs is in remembrance of Biordi degli Ubertini, 1358, a valiant defender of the Florentine Republic against the attacks of Fra Moreali, Count of Lando, and his Free Companies; another bears the name of Giovanni d' Aste, a follower of Sir John Hawkwood, who fought against Gian Galeazzo Visconti, 1392.

Giovan Françesco Megalotti, one of the Otto della

Balia, or Government of Florence, who died in 1377, has "Libertas" inscribed on his slab: he distinguished himself by his gallant defence of his native city against the Papal troops. Another slab is to Lodovico degli Obizzi, who died fighting against Milan, 1424.

Lorenzo Ghiberti is said to have been laid in Sta. Croce, though the exact spot is unknown. The historians Villani are likewise buried here. Beyond the lateral door of the northern aisle, beneath the outer porch, are two old monuments—one to Françesco Pazzi, attributed to Nino, son of Andrea Pisano; the other to Alamanni dei Caraccioli, who died 1337. In the cloister beyond the southern aisle is a monument which was brought here from the interior of the church, when the central choir was destroyed. It was erected to Gastone della Torre da Milano, Bishop of Aquileia, and is a fine monument in the old Tuscan style, attributed to Agostino da Sienna. Gastone was the son of Corrado della Torre, Lord of Milan, and in 1308 he was created archbishop of that city by Pope Clement V. His family was unfortunate; he himself suffered imprisonment, and was then sent into exile. In 1316 he was appointed Patriarch of Aquileia by John XXII., and came to Florence, where he died the following year from a fall from his horse. His monument was erected by the Torreani and Bareucci families, with whom he resided, and who had their arms sculptured upon it in commemoration of their good deeds. The reliefs represent the Resurrection of our Lord, and his Appearance to the Disciples at Emmaus. The eagle above denotes the archbishop's Guelphic sympathies.

CHRONOLOGY.

	A.D.
Alberti, Leon Battista	d. 1472
„ „ last of the family	d. 1836
Alfieri, Vittorio	d. 1803
Alighieri, Dante	d. 1321
Andrea Castagno	d. 1457
Barberini, Françesco	d. 1300
Buonarotti, Michael Angelo	d. 1564
Bruni, Leonardo	d. 1444
Cherubini	d. 1842
Cocchi, Antonio	d. 1758
Corsini, Don Neri	d. 1859
Filicaia, Vincenzio	d. 1701
Fossombroni, Vittorio	d. 1844
Foscolo, Ugo	d. 1827
Galilei, Galileo	d. 1642
Lami, Giovanni	d. 1770
Lanzi, Luigi	d. 1810
Macchiavelli, Nicolò	d. 1467
Manin, Daniel	d. 1851
Marzuppini, Carlo	d. 1435
Micheli, Pietro Antonio	d. 1787
Nori, Françesco, murdered in the Pazzi conspiracy	1478
Nobili Leopoldo	d. 1833
Rossellino, Il, Gambarelli	1427—1478?
Sestini, Domenico	d. 1135
Targioni Tozzetti	d. 1783

CHAPTER XXI.

STA. CROCE (*Continuation*).

The Pazzi Chapel.—Inquisition.

STA. CROCE has been frequently the scene of political meetings, as well as used for the delivery of orations on morals and philosophy; and not seldom severe denunciations were thundered from its pulpit against the rivals of the Franciscans—the Dominicans of San Marco and Sta. Maria Novella.

Outside the church, to the south, are arcades, within which are old frescos representing scenes from the life of St. Francis, by scholars of Taddeo Gaddi, of no great merit, but interesting from the representation of the Cathedral of Florence and other buildings as they appeared in early days. A flight of steps leads down to the cloister, which was built by Arnolfo di Cambio, and was for many years divided in two, but which has been recently restored to its primitive condition. Beneath the arcade are monumental slabs, most of which are modern.

In the midst of the court is a large and ponderous statue, intended to represent the Eternal, by Baccio Bandinelli. It once stood in the choir of the cathedral, forming part of a group, the remainder of which was the reclining statue of

the Saviour, now in the Baroncelli Chapel of Sta. Croce. The ground enclosed by this cloister is paved with the gravestones of the monks. The beautiful portico on the eastern side, supported by Corinthian columns and pilasters, leads to the Pazzi Chapel, built after a design by Filippo Brunelleschi, and one of his most beautiful compositions. The work was executed at the expense of Messer Andrea de' Pazzi, a distinguished knight of the court of Réné, King of Naples, early in the fifteenth century, and he dedicated the chapel to his patron-saint, St. Andrew. Both the portico and chapel are adorned with coloured Robbia work, in which the arms of the Pazzi family—two dolphins and four daggers—are conspicuous. These arms, surrounded by a garland of fruit, form the central ornament of the cupola of the portico. Over the entrance-door, which is in beautiful proportions, is a medallion in blue and white Robbia ware, representing our Lord bearing his Cross, and the Eternal, with Adoring Angels. The Pazzi arms are supported by angels. The door-posts and window-frames are decorated with garlands of oak-leaves; the frieze is composed of cherubim, Brunelleschi's favourite device, and the scallop, or pilgrim shell, is probably placed here in allusion to the crusading exploits of the founder of the family, who planted the first Christian standard on the walls of Jerusalem. The interior of the chapel, from its grand and symmetrical proportions, is as strikingly beautiful as the portico, though it is to be regretted that an unpleasant effect is produced by the contrast of the dark hue of the stone, of which the pilasters and arches are constructed, and the whitewash on the walls and vaulting of the roof. The cupola over the altar is peculiar in form, divided

into two compartments. The Twelve Apostles in medallions of white and blue Robbia ware are peculiarly fine, whilst the four Evangelists in the later style, having variety of colour, are greatly inferior: these, with the Pazzi arms, decorate the upper portion of the walls of the chapel; a narrow frieze, composed of lambs and cherubim, also in coloured Robbia ware, is carried round the building.

With the consent of the Pazzi this beautiful chapel was used by the monks as a chapter-house, and, in 1566, above four thousand friars were assembled here to listen to the new regulations for the Inquisition in Tuscany, issued by Pope Pius V., vesting all the power in the hands of one head Inquisitor, who was to be a Franciscan; the deputation from Rome was abolished, but every process was to be referred to the Roman consistory.

The larger refectory is entered from this cloister by a beautiful door, also the work of Brunelleschi. A fresco covering the entire wall is attributed to Giotto, but is supposed by Cavalcaselle to be by Taddeo Gaddi. "Beneath a vast Crucifixion and Tree of Jesse, and four sides from the life of St. Francis and St. Louis, by some unknown Giottesque, a Last Supper is depicted. In this fresco the Saviour sits behind a long table in the midst of his disciples, and St. John falls fainting on his bosom. Judas alone is seated in front of the table, and places his hand in the dish. St. Peter, from his place at the side of St. John, looks sternly at the traitor, whilst the Apostles generally are distinguished by animated movement. Amongst the episodes depicted at the sides of the Crucifixion are St. Francis receiving the Stigmata, and the Noli me tangere. The wall, so adorned,

has a fine and imposing aspect, though much of the background is damaged or repainted. The grandeur of the composition in the Last Supper is, however, marred by the somewhat weighty character of the figures and the large size of the heads. The eyes are drawn in close horizontal lines, and without corners, as was usual with Taddeo Gaddi; the foreheads are low, the necks broad, the heads short and coarse. Abruptness in the passage from light to shade, abuse of red in the shadows, a bold neglectful ease of hand in the drawing and colouring of the parts, draperies more arranged than natural, gay tones of vestment, are all peculiarities of Taddeo. The Crucifixion, on the other hand, is composed of figures remarkable for exaggeration of length, and without the just proportions which Giotto always succeeded in maintaining. Some of those in the foreground are indeed very feeble. This subject, with its attendant figures in the Tree of Jesse and side frescos, is executed, however, with a certain ease of hand, and betrays an artist of the middle of the fourteenth century, confident in somewhat slender powers, and sacrificing the great principles of art to boldness and rapidity of execution."*

The central subject is the Tree of Life, whose branches as scrolls spread on all sides, and are inscribed with rhymes declaring the attributes of the Saviour. Twelve prophets are at the ends of these scrolls. The Holy Spirit descends on Christ, and the pelican feeds her young on the top of the tree. St. Francis embraces it at the foot; St. Louis is seated beside it writing; the fainting Virgin is supported by St. John. To the right and left of this centre-piece the

* See "Crowe and Cavalcaselle," vol. i. p. 364.

Saviour appears to St. Romanus; St. Benedict is at the mouth of his cave drawing up his food, and the Devil is flinging a stone at the bell by which the saint announced his hunger; Mary Magdalene is anointing the Saviour's feet; and below all is the Last Supper.*

The smaller refectory of the convent contains a fresco by Giovanni di San Giovanni, surnamed Manozzi, a painter of moderate attainments, but whose frescos possess more merit than his easel pictures. He was born in 1590, and was a pupil of Matteo Rosselli. The subject of this fresco is a miracle supposed to have been performed by St. Francis, in imitation of our Saviour, multiplying loaves of bread during a chapter of the Order.

A severe fire in 1423 destroyed the Dormitory of the Convent and a great portion of the building, which has also suffered at various times by floods from the Arno. The Infirmary and the Foresteria, or reception room for pilgrims or other strangers, extended in the direction of the Corso dei Tintori, where there were also extensive gardens. The Friars had once a fine library, commenced in 1426 from the bequest of a butcher, Michele di Guerdicio. It was united to the Laurentian Library by a decree of Pietro Leopoldo in 1766; but some of the manuscripts were kept back, and preserved in a part of the Monastery less exposed to floods than the original building.

When Cosimo I. became Grand-Duke of Tuscany, he filled a great part of the Monastery with the Spanish soldiers who accompanied his father-in-law, the Viceroy of Naples, to assist him in the conquest of Sienna; and, deaf

* See Lord Lindsay's "Christian Arts," vol. ii. p. 240.

to the remonstrances of the friars, the Spanish prince made use of their gardens for his stud.

That part of the convent which is nearest the piazza contained the chambers where the Inquisition held its infamous Tribunals, from 1284 to 1782, when the Holy Office was suppressed. The Gate went by the name of Il Martello—the hammer—from the knocker employed to summon the porter; over it was once a fresco, long effaced, by Lorenzo de' Bicci. The two most celebrated trials by the Inquisitors within these walls were those of Cecco d' Ascoli and Pandolfo Ricasoli. Françesco Stabili, better known as Cecco d' Ascoli from his birthplace, born in 1257, was from his youth devoted to intellectual pursuits, especially the study of astrology. He was denounced by the Court of the Inquisition in Bologna for having maligned the Roman Catholic faith; and was condemned to a public penance, and to be deprived of all his astrological books. He accordingly removed to Florence; but there his enemies pursued him, and he was again summoned to appear before the Tribunal of the Holy Office sitting in Sta. Croce, where he was sentenced as a heretic to be burnt alive, at seventy years of age. His greatest crime was the prediction of the descent of Louis of Bavaria into Italy, and of the aggrandisement of Castruccio Castracani, Lord of Lucca; his condemnation was therefore caused by Guelphic influence; even Pope John XVII. exclaimed, in the presence of his court—"The Minor Friars have persecuted and murdered the prince of peripatetic philosophy."

Pandolfo Ricasoli was a man of great learning, who was celebrated in his day as a preacher and instructor of youth. He was, however, accused of immoral conduct with Faustina

Mainardi, a woman of low condition, who kept a girls' school, to which Pandolfo Ricasoli was spiritual director. He was brought before the Tribunal of the Holy Office, held that day in the Refectory of Sta. Croce, which was turned into a court of justice.* A scaffold, hung with black, as for a corpse, was placed in the centre of the hall, and the Inquisitors were seated around. Cardinal Giovanni de' Medici, the younger princes of the blood, the priests and nobles of Florence, with other persons holding places of authority, filled the remaining space. The two prisoners, in dresses painted with flames and demons, were made to kneel at the feet of the Grand Inquisitor, whilst a monk recited the accusations against them. Ricasoli and Faustina were condemned, and sentenced to be walled up alive in one of the dungeons of the Inquisition.†

It was not until 1782, as has been already stated, that this barbarous Tribunal was suppressed, and the Inquisition banished from Florence, by the order of Pietro Leopoldo I., when that part of Sta. Croce which had been assigned to the Inquisitors was converted into an Infirmary and Foresteria.

The Convent of Sta. Croce enjoyed the privilege of keeping one of the two urns which contained the voting balls for the election of the magistrates. One of these Franciscan friars, as well as a Dominican from St. Mark's, always assisted at the ceremony of election on the Ringhiera in front of the Palazzo della Signoria, where a solemn oath was administered to the new magistrates, who swore to

* A picture representing this scene is in the gallery of the Marchese Gino Capponi.

† See Napier's "Florentine History," vol. v. p. 499.

"leave the government as they found it, to do justice, and hate iniquity."

Sta. Croce has more than once offered an asylum to fugitives from justice; as in 1312, when the Monastery was selected by Walter de Brienne, Duke of Athens, as a residence, until he felt secure of his despotic power in Florence.

During the famous siege of Florence, in 1529, the friars were suspected of treachery. The accusation arose from the incaution of one of the monks, Vittorio Françeschi, who was much beloved by the lower orders from his preachings and consolations, and among whom he was known by the name of Fra Rigagolo: on his return to the city from one of his apostolic missions into the country, he was led from curiosity to examine the defences and guns. The suspicions of the soldiers and their commanders having been aroused, the Monastery of Sta. Croce was searched by night, but nothing found to justify the sacrilege. The Council of War who directed the operations of defence received another accusation against the monks, through the Tamburo, or Lion's mouth of Florence, by which they were declared to have had secret communications with the Pope, and even to have received the enemy's soldiers, disguised as Franciscans, within their walls. Fra Rigagolo was said to have himself opened the city gates to them. He was arrested and imprisoned in the Bargello, and finally executed within the building. Some hundred soldiers were quartered in the Monastery, and it would have gone still harder with the monks, had not Florence fallen a prey to the Medici, who regarded the Franciscans of Sta. Croce with more favour than the Dominicans of St. Mark.

During Napoleon Buonaparte's administration of Tuscany,

Sta. Croce was not suppressed, but its property was confiscated, and the monks only allowed an annual pension and their food. In 1809 a lay board of works was appointed to superintend the repairs of the church; and the manuscripts, pictures, statues, and reliefs, with all the objects of art, were confided to a commission for the preservation of artistic monuments. In 1814 the convent was restored to the monks, and it was only finally suppressed in 1871.

CHRONOLOGY.

	A.D.
Arnolfo di Lapo	1240—1311
Baccio Bandinelli	1493—1560
Brienne, Walter de, at Sta. Croce	1312
Brunelleschi, Filippo	1379—1446
Cecco d' Ascoli	1257—1327
Convent of Sta. Croce burnt	1423
„ „ suppressed	1871
Cosimo I.	1537—1575
Giovanni di San Giovanni	1576—1636
Giotto	1276—1337
Inquisition in Sta. Croce	1284—1782
Pazzi Chapel, assembly of monks	1565
Réné, King of Naples and Sicily	1409—1480
Ricasoli, Pandolfo, immured alive	1641
Rigagolo, Fra, accused and beheaded	1529

CHAPTER XXII.

STA. CROCE (*Continuation*).

Frescos.

THE frescos on the walls of the interior of Sta. Croce, from which the whitewash has been lately removed, are principally at the eastern extremity of the church. On the sides of the arch leading to the apse are represented the Twelve Apostles. To the right, St. Francis is receiving the Stigmata, or marks of our Saviour's wounds, in the rocky wilderness near La Vernia; the composition is nearly identical with that in one of the small paintings in the Florentine Academy, attributed to Giotto, but more probably by Taddeo Gaddi. To the left of the apse, the Virgin is represented in the *mandorla*, or *vesica piscis*, supported by angels. These frescos, if not actually by the hand of Taddeo Gaddi, must have been painted by one of his scholars.

The frescos in the interior of the apse have never undergone the process of whitewashing, and are the undoubted work of Agnolo Gaddi, the son of Taddeo, and the pupil of Giovanni da Milano and of Jacopo da Casentino: they were executed at the expense of Jacopo degli Alberti. The subject chosen is the origin and discovery of the Cross.

The tradition is as follows:—When our first father Adam lay sick, his son Seth prayed for him at the Gate of Paradise, and received a branch of the Tree of Knowledge from the Archangel Michael, bidding him plant it on Mount Lebanon, and that when it bore fruit his father would be healed. Adam was, however, dead before his son returned, and Seth planted the branch on his grave, where it took root and flourished, till the days of Solomon. The wisest of men ordered it to be cut down, and used in building the Temple; but the builders rejected it as unsuitable in size and quality, and they threw it into a marsh, where it served as a bridge. When the Queen of Sheba came to Jerusalem, and was preparing to step upon the tree, she beheld in a vision the Saviour of the world suspended on it, and in place of walking over the bridge, she fell down and worshipped. Solomon accordingly ordered the tree to be buried deep in the earth on the spot whence afterwards arose the Pool of Bethesda, whose healing powers proceeded as much from the tree below it as from the angel who descended to trouble the waters. When the time of our Saviour's Passion drew near, the tree rose and floated on the surface, and the Jews seized upon it to make the Cross. After the Crucifixion the tree lay buried three hundred years, until Helena, the mother of Constantine, was inspired with a desire to discover the wood of the Cross, and she constrained a certain man, of the name of Judas, to show her where it was hidden; then Judas led the way to Golgotha, where, in answer to the prayers of Helena, three crosses appeared. The difficulty of distinguishing that of our Saviour from those on which the thieves were crucified was solved by the Bishop of Jerusalem, who caused a sick

woman to touch all three, and when she came to the true Cross she was made whole. Helena caused the Cross to be cut in two; one half she enclosed in a silver shrine, which she left at Jerusalem; the other half she carried away to present to her son the Emperor Constantine; and she appointed the Feast of the Discovery or Invention of the Holy Cross to be celebrated every 15th of May throughout the whole world. Many years afterwards, Chosroes King of Persia subjugated all the kingdoms of the East, and when he came to Jerusalem, he carried away the portion of the Lord's Cross left there by Helena. He built a tower of gold and silver and gems, and placing the Cross beside him, commanded all people to worship him as King of kings, and Lord of lords. Then the Christian Emperor Heraclius arrived on the Danube with a large army, to fight against the son of Chosroes and recover the Cross; and they agreed to settle their dispute by single combat, in which the son of Chosroes was killed; and immediately his whole army was converted to Christianity, and were baptized. Heraclius seized Chosroes in his tower, beheaded him, and carried off the Cross, intending to restore it to Jerusalem. But when, mounted on his royal charger, he was about to enter the city by the gate our Lord had entered on an ass, the stones descended and made an impenetrable barrier; then an angel bearing the sign of the Cross appeared, and reproached the Emperor for his presumption. Heraclius accordingly dismounted, and presented himself barefoot with the Cross on his shoulder before Jerusalem, when, behold! the stones resumed their place, and he was thus enabled to enter and restore the precious relic whence it had been taken.

This legend is represented in eight divisions of the wall, and in the following order:—On the south wall, beginning from the top. 1. Seth receiving the branch from the angel, and planting it on the breast of Adam. 2. The Queen of Sheba adoring the tree, and King Solomon causing it to be buried. 3. The tree taken out of the Pool of Bethesda, and made into the form of a Cross. 4. The discovery of the Cross by Queen Helena, and the restoration of the sick woman. On the north wall:—5. The Cross carried in procession by Queen Helena and worshipped by the people. 6. The invasion of Chosroes, and the capture of the Cross. 7. The vision of Chosroes, the victory of Heraclius over the son of Chosroes, and Chosroes seated on his throne within his tower. 8. Heraclius carrying the Cross into Jerusalem; he is first seen on horseback, and afterwards, when admonished by the angel, he is on foot. In this last fresco there is a portrait of the painter, Agnolo Gaddi, at the right-hand corner; he wears a red hood, and has a small beard, according to the fashion of his time. Agnolo crowds his space with too many figures, but there is a certain dignity in all of them; the colour is clear and bright, and he gives animation and interest to the story. According to Cavalcaselle, "Agnolo composed better than his father Taddeo, and gave more repose and dignity, more nature and individuality to his figures. He did not exaggerate in the direction of slenderness, and his general outlines were at once more graceful, more true and grand than those of his father. As a draughtsman he was free and bold, defining everything equally, but he frequently failed to define form truly; and whilst the rest of his figures are still below the standard of Giotto, certain forms are purposely and persistently false.

The eyes are drawn according to a conventional model; the noses are straight and narrow, and expanded flatly at the end, and the mouths generally droop at the corners. . . . . In the drawings of hands and feet he bestowed more care; but he evidently never possessed the clear comprehension of the nature of the form he depicted. . . . . As a colourist Agnolo was bold. His tones are bright, clear, and transparent, and he shows a feeling for the true nature of harmonies. His idea of relief was greater than that of Taddeo."* The windows behind the apse are filled in with fine coloured glass.

Returning to the transepts, the first chapel south of the apse belonged to the family of Bardi, who, with the Peruzzi, —the owners of the adjoining chapel,—were the two great banking families of Florence during the fourteenth century. The walls of the Bardi Chapel are decorated with frescos containing scenes from the life of St. Francis. Ridolfi de Bardi, one of the sons of this house, though bred to arms, and a valiant soldier in the wars with the Ghibelline faction led by Louis of Bavaria, became finally a Franciscan monk. The frescos on the walls of the Bardi Chapel were executed by Giotto; but were covered with whitewash, and only disclosed in 1853. They were probably painted after 1310 (the date of the death of Bartolo de' Bardi, the father of Ridolfo). In the upper compartment, on the left, St. Francis is represented abandoning the world; below, he appears to St. Anthony of Padua at Arles; and still further down, is the death of St. Francis; his dead body surrounded by his weeping brethren. The portraits of Arnolfo di Cambio and his father, who wears a black cap,

* See "Crowe and Cavalcaselle," vol. i. p. 469.

are introduced in the left-hand corner of this fresco. On the opposite wall above, the Order of St. Francis is instituted; below, St. Francis passes through fire in the presence of the Sultan; and, in the third compartment, the transfer of the saint to Sta. Maria degli Angeli, where he was buried, and the Bishop's dream.* Ghirlandaio has followed this composition of the death of St. Francis in his fresco in the Sassetti Chapel of the SS. Trinità. On either side of the window are frescos, as well as on the vaulted ceiling. Beside the altar are St. Nicholas, St. Louis, St. Elizabeth of Hungary, and St. Clara. The rude altar-piece of this chapel has a figure of St. Francis painted on panel, with eight episodes on either side.

The Peruzzi Chapel is also surrounded by frescos of Giotto, which were covered with whitewash early in the eighteenth century, and restored in 1841 and 1863. The Peruzzis were generous patrons of the Church of Sta. Croce, and these frescos are the finest series ever executed by Giotto. The subjects represented are scenes from the lives of St. John the Baptist and St. John the Evangelist. The lunette above, on the left, represents Zacharias standing on the steps of the altar, waving a censer, with two lute-players and a piper behind; the angel appears to him under the portico of the altar. Two women are witnesses of the miracle, to which the younger appears to call the attention of the elder, who seems absorbed in thought and tremulous with fear. In the compartment below, St. Elizabeth lies on a bed, with two attendants, one of whom gracefully bends, and looks at a man, with a noble figure, who turns his back to the spectator. A partition, with an opening, separates

* See "Cavalcaselle," vol. i. p. 306.

this room from another, where Zacharias is writing the child's name on a tablet which he holds on his knee: he looks up at the infant, which is carried to him by a man and woman, behind whom are several other persons. The lowest fresco represents Herod seated, with two guests, behind a table under a rich portico, supported by slender columns with statuettes. Before Herod stands a soldier, who presents him with the head of John the Baptist. Salome dances gracefully to the sound of her own lyre and of a viol played by a youth, who stands to the left of the picture: two figures behind contemplate the dance. In another room Salome is kneeling before Herodias with the Baptist's head.*

On the opposite wall, is the Vision of Patmos—the Evangelist asleep on a solitary rock, and above him in a cloud is the Son of Man holding a scythe in his hand; on his right, the angel who calls on him to mow; the woman pursued by the dragon; the mystic child in its cradle; the angel and the four beasts—the whole is much damaged and repainted. In the compartment beneath is a very fine composition, representing the restoration to life of Drusiana —the saint is on the left of the picture, with a man kneeling beside him; two of his disciples, a cripple on crutches, and two spectators are behind; in front kneel the relations or friends of Drusiana, who is rising from her couch, which is supported by one of the bearers; behind are the priests. There is a wonderful variety of emotion expressed in the countenances of the spectators, and simplicity and grandeur in the drapery. In the lowest compartment is represented

* See "Cavalcaselle," vol. i. p. 299.

the Resurrection of St. John. According to the legend, the favourite apostle of our Lord, being nearly ninety years old, ascended a lofty mountain, after he had commanded his disciples to dig a deep grave for him in the church. On his return from the mountain he found that they had done as he had ordered them, and, throwing his mantle into the pit, he descended and composed himself to sleep. His disciples believed he was dead, and at daybreak a crowd assembled to view the body; but when they looked into the grave, St. John had disappeared, leaving his sandals to prove that he had been there. The heads in this fresco are earnest in expression, the action natural, easy, and appropriate.

The Riccardi Chapel, which is next to the Peruzzi, formerly belonged to the Giugni family, and was also decorated with frescos by Giotto, representing incidents in the lives of the martyrs; they have, however, entirely disappeared. This chapel was bestowed on Joseph Buonaparte, the ex-king of Spain, and brother of Napoleon I., when he resided here: his monument and those of his family adorn the side walls. That to Julia Clary, the wife of Joseph, is by the Florentine sculptor Pampaloni. Bartolini was employed for the monument to Charlotte, their daughter, who was married to the only brother of Louis Napoleon, late Emperor of the French: she was much beloved, and died in 1839, aged thirty-seven.

Next to this chapel is that of the Soderini, which had formerly paintings by Taddeo Gaddi, of which no traces remain. The vaulted ceiling was painted in 1621, with incidents from the life of St. Andrew, by Giovanni di San Giovanni. The painting representing the Discovery of the

Cross, is by Jean Bilivert, 1576—1644; St. Francis distributing his possessions to the poor is by Passignano, 1560—1638; and of St. Francis in prayer, by Matteo Rosselli.

The last chapel is next to the door of the sacristy, and is called the Morelli Chapel; but it formerly belonged to the Velluti, and contains frescos on the right-hand wall, in a damaged condition, by a pupil of Giotto, representing incidents from the story of the Archangel Michael, to whom the chapel was dedicated by Gemma de' Velluti, a Franciscan nun. The frescos on the left wall give the legend of Sipontum, near the site of the modern Manfredonia, in Apulia, where it is recorded that a man named Galgano, or Garganus, lived in the fifth century, who was rich in pasture land, cattle and sheep. One of his bulls happening to stray, he set out with his servants in quest of him, and found him at the entrance of a cavern on the summit of a mountain overhanging the city of Sipontum. Enraged at the trouble the beast had given him, Garganus ordered that he should be slain; but the arrow discharged, instead of hitting the bull, returned to the bosom of him who sent it, who fell down dead. Garganus applied to the Bishop of Sipontum to explain this strange occurrence, and the bishop fasted and prayed for three successive days, at the end of which time the glorious Archangel Michael appeared to him in a vision, and informed him that the spot where the servant aimed at the bull was peculiarly sacred to himself, and commanded that a church should be built there, which order Garganus readily obeyed. The altar-piece of the Velluti Chapel is an Assumption of the Virgin, a good example of the work of Cristofano Allori. St. Thomas

Aquinas and two children are supposed to be by Passignano; this painting is very superior to that of Allori both in grace of composition and beauty of colour. The family of Velluti, to whom the chapel belongs, were Florentine merchants, who were employed on political missions to the Pope and Neapolitan sovereigns, and are now represented by the Duca di San Clemente.

The south transept terminates in a large chapel, belonging to the Baroncelli family, over which are recently-discovered frescos, in an imperfect condition—an old and young man, and Christ with the Doctors. To the right of the entrance is a monument, with the shield of the Baroncelli family, and within the arch are statuettes of the Annunciation, probably by Andrea Pisano. The monument itself is attributed to Nicola Pisano, though some give it to Andrea. It is a beautiful specimen of monumental decorations of an early period. The inscription states that in February, 1327, this chapel was finished, and dedicated to God and the Virgin of the Annunciation.

The wall to the left is covered with frescos by Taddeo Gaddi, representing incidents from the life of the Virgin. As an example of an early work by this master, these frescos are especially interesting: they were probably executed while Giotto was in Naples. Taddeo has divided his subject into a lunette above, and five compartments below, separated by twisted columns and cornices. Within the lunette, Joachim, the father of the Virgin, is expelled from the Temple; below are the meeting of Joachim with his wife Anna, the birth of the Virgin, her presentation when a child in the Temple, where she is supposed to have been

educated by the priests with other young girls, and lastly her marriage to Joseph. In the Presentation she is seen ascending the steps of the Temple; Joachim and Anna stand below; the High Priest above is prepared to receive her; in the foreground to the left, are several children; to the right, as spectators, are two kneeling females, beautifully drawn: behind these a man with a long beard, seen in profile, who is supposed to be a portrait of the painter's father, Gaddo Gaddi; beside him is another bearded man, dressed in white and wearing a cap, who represents Andrea Tafi, the worker in mosaic. In the Marriage of the Virgin there is a total absence of repose or order in the composition.

On either side of the window Taddeo Gaddi has painted the following subjects: The Annunciation; the Visitation; the Angels appearing to the Shepherds; the Adoration of the Shepherds; the Star appearing to the Wise Men; and their Visit to the Stable of Bethlehem. On the pilasters supporting the arch are David with the head of Goliath, to represent the triumphs of the ancestor of the Saviour, and Joseph with his rod which has budded.

In the legend of the Virgin's life, it is related that there were many competitors for her hand. The high priest ordered every unmarried man of the house of David to lay a rod on the altar, and declared that he whose rod should give forth buds should be the husband of Mary; among the rivals was Joseph, an old man and widower, who had already sons and grandsons; his rod alone budded, and as it did so, a dove descended from heaven and lighted upon it. In all early pictures of the Marriage of the Virgin the traditional scene is represented of youths in despair breaking their rods, and even administering

blows to Joseph, who receives them with the utmost equanimity.

Facing the larger frescos by Taddeo Gaddi is a fresco by Sebastian Mainardi, a pupil of Domenico Ghirlandaio; this is one of his best productions, and it has been sometimes attributed to his master. The subject is the Virgin letting down her girdle to St. Thomas. According to the legend, the doubting apostle Thomas was absent when the Virgin ascended into heaven, leaving her tomb full of roses, to the wonder of all the apostles who were present. Thomas refused to believe the tale on his return, but when the grave was opened, he found it empty; and the Virgin, pitying the weakness of his faith, let down her girdle to him from heaven to remove all further doubt.

The altar-piece of this chapel is a very remarkable and authentic picture by Giotto, probably painted between 1299 and 1303, on the return of the artist from a visit to Rome, and before his departure for Padua. He has inscribed his name as follows: *Opus Magister Iocti.* The altar probably once stood where is Mainardi's fresco, and this picture was then opposite the fresco of Taddeo Gaddi; it has been reduced in size and set in its present ornamental framework. The painting is on five panels; the centre has the Coronation of the Virgin, who bends with modest grace and folded arms as the Saviour places the crown on her head; the mild dignity of his expression and the earnest gaze of the four worshipping angels is very beautiful. In the lower half of the four compartments—two on either side—very lovely angels play musical instruments and sing hymns; above them are numerous heads of patriarchs, prophets, and saints in glory. Each is painted with characteristic portrait-like reality. In

the five hexagons of the predella are the Saviour, St. Francis, the Baptist, St. Peter, and Paul the Hermit; they are delicately painted and varied in expression.

According to Cavalcaselle, "No traveller to Florence will have failed to visit Sta. Croce, or to study the Baroncelli altar-piece. It was long a standing piece for the critics of Giotto's style. It will therefore be needless minutely to describe the beauties of the principal group. . . . Let the student mark how admirably the idea of a heavenly choir is rendered—how intent the choristers on their canticles, the players on their melody—how quiet, yet how full of purpose—how characteristic and expressive are the faces, how appropriate the grave intentness and tender sentiment of some angels, how correct the action and movement of others—how grave yet how ardent are the saints, how admirably balanced the groups. Nor will he pass by without a less than cursory glance the five figures in the lower hexagons: the Ecce Homo, with a broad thorax and wasted arms, calmly grieving, but a type reminiscent of more distant times; the wild, austere, and emaciated Baptist, with his long unkempt locks, and arms reverently crossed on his naked breast; and St. Francis showing the stigmata. To perfect decorum and repose, Giotto added in this altar-piece his well-known quality of simplicity in drapery." *

Unfortunately, this interesting picture is half concealed by a heavy and awkward figure of the Saviour by Baccio Bandinelli, brought here from the cathedral with the statue of the Eternal which was placed in the cortile of the monastery.

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* See "Crowe and Cavalcaselle," vol. i. p. 308.

To the right of the Baroncelli Chapel, facing the east, is another and larger, called the Chapel of the Holy Sacrament, which formerly belonged to the Castellani family, one of whom, a Prior of the Republic, founded this chapel, which he dedicated to St. Anthony, and which he caused an artist, of the name of Gherardo Starnina, to adorn with frescos. Gherardo, born in Florence in 1354, was a pupil of Antonio Veneziano, and the master of Masolino. In 1378, soon after he had finished his work in this chapel, he joined in the riots of the Ciompi, or "Woodenshoes," of Florence, and was forced to quit the city. He travelled to Spain, where he became wealthy; but he returned to his native place in 1387, and after painting several frescos died there, in 1406. Until very recently all the paintings in the Castellani Chapel were buried in whitewash, with the exception of those on the ceiling. Vasari mentions that Starnina's paintings were thus concealed; it is even now, however, doubtful whether the recently discovered frescos are all or any of them the work of this master. Cavalcaselle attributes them to Agnolo Gaddi.* He adds that the prophets on the wall outside the chapel, holding scrolls on which Hebrew lines are inscribed, are of a later date than those on the ceiling. Within the last two years the careful and persevering efforts of a friar of the convent have brought to light some of the most interesting. The frescos appear to have been the work of more than one hand; those representing the histories of St. Anthony and St. Nicholas, though dramatic and powerful, are in the simple artless style of composition and drawing belonging

* See "Crowe and Cavalcaselle," vol. i. p. 454.

to an early period. The sleeve of the dress is curved, and the bent arm is without an elbow, the eyes are long and small, and the whole figures are Giottesque in treatment, reminding us of the frescos by Taddeo Gaddi in the Baroncelli Chapel, or of Agnolo in the apse of this church. The frescos representing the lives of our Saviour, and of St. John the Evangelist, belong to a more advanced period in art; they retain the simple narrative style in the composition, but with greater ease and freedom; the drawing and expression of the heads and figures is correct, noble, and often very beautiful; there is also more variety, and a closer approach to nature, with a fine disposition of drapery.

The History of St. Nicholas of Bari is to the right on entering the chapel; he was, as Mrs. Jameson observes, essentially the saint of the people. Above is represented the assistance he gave a poor nobleman who was without dowries for his daughters—St. Nicholas is throwing a purse of gold into an open window, that none might know from whence it came; he is seen restoring a sailor to life who had fallen overboard from a vessel which was conveying the saint to the Holy Land; he restores three children who had been cut to pieces and salted for provisions; he brings a lost child to his parents.

The most beautiful fresco of the series is that of the Life of our Saviour, on the same side. Opposite is the Life of St. Anthony, born at Alexandria, A.D. 357, in affluent circumstances, but who joined a company of hermits in the wilderness. Here he was pursued by demons tempting him, all of whom he overcame, and, shutting himself up in a cavern, he lived twenty years in solitude. When he had reached ninety years of age, he flattered himself with the

idea that no one else had passed a longer time in seclusion and the exercise of self-denial; but he was informed in a vision that a certain hermit called Paul had exceeded him in both. Anthony resolved to find him out, and was guided to his cavern by centaurs and satyrs. The hermits discoursed together with infinite delight, and a raven supplied them with bread, until Paul died, when two lions came to dig his grave, where Anthony buried him. Anthony retired, with a few other monks, to another solitary place, where he lived fourteen years, and, finally, his spirit was received by angels and carried to heaven. The other frescos on this side represent the life of St. John the Evangelist; they are very grand, and recall the frescos in the Carmine by Masaccio, which is not surprising if this work be by the hand of his master, Gherardo Starnina.

The monuments in this chapel have no interest, but there are two statues of Robbia work on a large scale, well executed. One represents San Bernardino, the other St. Dominick.

A handsome door to the left of the Baroncelli Chapel leads to the Sacristy and to the Capella del Noviziato, Chapel of the Novitiate, of the Medici. Within a lunette over the door is a fresco of the Madonna and Child, by Mainardi. This chapel is entered at the farther end of the corridor, on one side of which are windows, on the other monuments* and a curious wooden Crucifix, attributed by some to Margheritone of Arezzo, 1236. It is said to have been presented by the artist to Farinata degli Uberti, the great Ghibelline leader, as a token of admiration for his having rescued his native city from the destruction threatened by his own party,

* The modern bust and monument to the Florentine sculptor Bartolini are worthy of notice.

in 1260, after the Ghibelline victory of Montaperti, when it was proposed to raze Florence to the ground; it was the single voice of Farinata degli Uberti which protested against so barbarous an act. Dante alludes to this when he makes Farinata, from his place in the "Inferno," utter these words—

> "Ma fu' io sol colà, dove sofferto
> Fu per ciascuno di tôr via Firenze,
> Colui che la difese, a viso aperto." *
>
> *Inferno*, canto x, v. 91.

The Chapel of the Novitiate, or Cappella Medici, is dedicated to San Cosimo and San Damiano, and contains several beautiful works of art. There is a most exquisite specimen of Luca della Robbia's work over the altar: a Madonna and Child surrounded by cherubim, which have wonderful variety of expression; angels crown the Mother and Infant Christ; to the right is St. John the Baptist and St. Elizabeth with her lap full of roses; to the left St. Lawrence, St. Francis, and a bishop. There is also a lunette over the door facing the altar, with angels and a garland of fruit. To the right of the entrance is a very lovely shrine to hold the consecrated wafer, by Mino da Fiesole, brought hither from the Convent of the Murate, in 1815. Mino was born in 1433, and died in 1484; though called of Fiesole, he was really a native of Poppi, in the Casentino, and he was the intimate friend of Desiderio da Settignano. His style is sweet, refined, and graceful. This *Comunicatorio* represents angels waiting at the tomb of the Saviour. Opposite to this is another Robbia work of a

* "But there I was alone, where every one
Consented to the laying waste of Florence,
He who defended her with open face."
Longfellow's Translation.

Madonna and Child; and over the two doors on either side of the altar are representations in the same material of St. Dominick and St. Francis. A large monument on one side of this chapel to a young girl, is the work of a living sculptress, Mademoiselle de Fauveau, and her brother. There are several good paintings on panel of the school of Giotto.

In this chapel the body of Galileo was laid, and remained for many years; when the great philosopher died in 1642, the Romish Church would not permit him a more honourable place of burial, and here were likewise brought the remains of Vincenzio Viviani, his favourite pupil, who died in 1703, and desired to lie beside his master. Viviani had succeeded in raising, by subscription, a sum of three thousand scudi for the monument of Galileo within the church, near the spot where Galileo had desired that his bones should repose, beside those of his ancestors; but it was only in 1757, at a meeting of the professors belonging to the University, of the members of the Florentine Academy, and of the Franciscan Friars of Sta. Croce, in the Pazzi Chapel, that it was resolved to disinter the remains of Galileo and Viviani, and bear them to their resting-place in the nave of the Church.

The Sacristy of Sta. Croce is a spacious square chamber, built by the Peruzzi family. It is surrounded by fine *intarsiatura* work, which was executed by Giovanni di Michele, a master carpenter, who lived early in the fifteenth century, along which was inserted the series of small pictures by Giotto or by Taddeo Gaddi, representing the lives of St. Francis and of the Saviour, which are now in the Florentine Academy. Some splendid illuminated books, church plate, and priests' vestments are exhibited here under glass. The south wall of the Sacristy is adorned with

frescos by pupils of Giotto. The Crucifixion is attributed by Cavalcaselle to Taddeo Gaddi, though the frescos on either side, which were also assigned to him, are more probably by Nicola di Pietro or Gerini. One of the painted crucifixes hung on the wall is supposed to be by Cimabue, the other by Giotto. The Nativity, with Joseph and the patrons adoring the Child, St. Anthony of Padua, St. Bartholomew, St. Ambrose, and St. John the Baptist, painted on panel, is by Bugiardini, and was formerly in the Castellani Chapel. Bugiardini, born in 1471, was a pupil of Domenico Ghirlandaio, and worked under Mariotto Albertinelli and Michael Angelo, but never rose to great eminence. There are, besides, a Crucifix by Santi di Tito; a Vision of St. Thomas, by one of the school of Andrea del Sarto; and St. Anthony of Padua, by Perugino. To the left of the entrance is a fine head of Christ in Robbia ware; and near this is a delicately carved lavabo, with St. Francis on the pediment; above is a painting of the Saviour.

Separated from the Sacristy by a grating of finely wrought iron-work, is the Rinuccini Chapel, built by one Lapo di Rinuccini, towards the end of the thirteenth century. It is decorated with frescos by Giovanni da Milano, the favourite pupil of Taddeo Gaddi; which were, however, for a long time attributed to Taddeo himself. These paintings are superior in drawing, as well as composition, to those of Taddeo in the Baroncelli Chapel, and belong to a more advanced period of art. On the pilasters either side of the entrance to the chapel are painted St. Anthony, St. Francis, St. Andrew, and St. Louis; beneath the arch are figures of the Apostles; on the ceiling are repre-

sented four Prophets and the Saviour in the usual attitude of benediction.

On the walls are the lives of the Virgin and of Mary Magdalene. To the left, in the lunette above, is the Expulsion of Joachim from the Temple; below, as in the frescos by Taddeo in the Baroncelli Chapel, are the Meeting of Joachim and Anna, the Birth of the Virgin, her Presentation in the Temple, and her Marriage. In the lunette, on the right wall, the Magdalene is represented anointing the Saviour's feet; below, she is seated at the Saviour's feet in a beautiful and earnest attitude of attention; the Resurrection of Lazarus follows, and the Noli mi tangere; lastly, a monkish legend of the life of Mary Magdalene. The story of the Virgin is told with peculiar grace and truth to nature; but that of the Magdalene is perhaps superior in variety and interest. In the lunette where the Saviour, addressing Simon, points to the Magdalene at his feet, the attitudes of Simon and of the two Apostles, who have stopped eating to listen, are easy and natural; all the compositions are well ordered and the figures animated; where Mary is seated at the feet of Jesus, Martha is seen reproaching her, and pointing to the kitchen, where she is again represented occupied over the fire. In the Resurrection of Lazarus the painter descends to details which might as well be avoided, because unnecessary, and diverting the thoughts from the principal object of the picture: two of the disciples drag Lazarus from the grave, and the spectators hold their noses. The concluding legend is as follows:—Mary Magdalene, with her sister Martha and brother Lazarus, were set adrift in a ship by the heathen, and their vessel was driven to Marseilles, where, soon afterwards, arrived a certain prince

with his wife, who came there to sacrifice to the heathen gods. They were, however, dissuaded from the act by the preachings of Mary Magdalene, and were finally converted to Christianity. Through her prayers, their wish for progeny was granted; but on their road to visit St. Peter at Jerusalem the princess died, after giving birth to a child. The prince left her body on a rocky island, with the infant beside it. Two years afterwards, when he had been confirmed in the Christian faith by the preaching of St. Peter, he quitted Jerusalem, and on his homeward way, landed on the island where he had left his dead wife and her child; he was surprised to find the child living, preserved by the prayers of Mary Magdalene; and his wife suddenly rose as he approached, and stretched out her arms to him. They all returned to Marseilles, where they were baptized by the Magdalene, and all the people of Marseilles and of the country around became Christians.

The altar-piece in the Rinuccini Chapel is also by Giovanni da Milano, and is a good specimen of the master; both that and the frescos bear the date of 1379. The predella represents the Magdalene in the Wilderness, St. John in the Island of Patmos, the Visit of the Magi, the Baptism, and St. Francis receiving the Stigmata.

Returning to the church, the first chapel to the left of the apse was once richly adorned with paintings by Giotto, all of which, however, have perished. It once belonged to the Tosinghi family, from whom it passed to the Spinelli, who bestowed a large portion of their wealth on the Monastery of Sta. Croce. Within the last few years it was purchased by the late Cavaliere Françesco Sloane, who so generously contributed to the façade of the church.

The second chapel is dedicated to St. Anne, and contains the remains of a celebrated composer and violinist, Pietro Nardini, born in Leghorn in 1725, and who died in Florence, 1796. The third chapel belongs to the Ricasoli family, and is dedicated to St. Anthony of Padua. The walls are painted in oil by the modern painter Luigi Sabatelli, and by his two sons, Françesco and Giuseppe. The subject is the Life of St. Anthony, a Portuguese and Franciscan monk, who taught Divinity at Padua. He boldly remonstrated with the tyrant of Padua, Eccellino; and after a time resigned the Professorship of Divinity to preach to the people.

At the entrance to the Ricasoli Chapel is a heavy stone, fastened by a chain to the wall, which is said to have fallen from the roof of the Church in 1698, without causing any injury; which miracle was attributed to the intercession of the Saints.

The adjoining chapel, dedicated to St. Lawrence and St. Stephen, belonged to the Pulci and Berudi families. The frescos were painted in the middle of the fourteenth century by Bernardo Daddi, who was a contemporary of Jacopo da Casentino, and disciple of Spinello Aretino, and was admitted into the company of Florentine Painters in 1355. "The only remaining frescos of Daddi that have been preserved are those of San Stefano, which represent the Martyrdom of San Lorenzo and San Stefano, and have been injured by time and retouching. They betray the weakness of an artist of a low order; not ignorant, however, of the laws of composition as they were known to most inferior Giottesques." *

* See "Crowe and Cavalcaselle," vol. ii. p. 6.

The fifth chapel belonged to the Conti Bardi, and is dedicated to St. Sylvester.

According to tradition, Sylvester was born at Rome in the fourth century, when the Emperor Constantine was still unconverted. He had been chosen Bishop of Rome, but fled from persecution, and dwelt for some time in a cavern near the summit of Monte Calvo. Whilst he was there, Constantine was seized with leprosy, and having refused to follow the advice of his false gods, who desired him to bathe in a bath of children's blood, St. Peter and St. Paul appeared to him in a vision, and bade him send for Sylvester, who would show him a pool in which, if he dipped three times, he should be cleansed from his leprosy. And when Sylvester came to the emperor, he explained to him who were Peter and Paul, and Constantine became a Christian from that day. Sylvester was then invited by the emperor to dispute with the Jewish rabbis, in order to clear away the doubts of his mother, the Empress Helena, who was then inclined to Judaism. One of the rabbis defied Sylvester to prove his faith by an exhibition of the power of God; and he whispered in the ear of a fierce bull, when the animal instantly dropped down dead. He then bade the Jew restore the bull to life, which he tried, but could not; upon which Sylvester made the sign of the Cross, bidding the bull rise, and go in peace, and the beast accordingly rose tame and docile. Then the Jews who were present believed, and were baptized. Some time afterwards, the priests of the heathen complained to Constantine, that since he had been baptized a great dragon had appeared in the moat of his castle, which had destroyed more than three hundred men by his envenomed breath; but Sylvester

descended into the moat and exorcised the dragon in the name of Christ, and thus delivered the people from the double death of idolatry and the dragon.

The frescos in the Conti Bardi Chapel represent the principal incidents of this legend, and are by Tommaso Giottino, who was born in 1324, and was the contemporary of Gaddi. The subjects to the right, beginning from above, are the Conversion of Constantine, the Miracle of the Bull, and the Victory over the Dragon. The Miracle of the Bull is the finest composition. Constantine sits enthroned in the centre; the Jews and other spectators are behind the balustrades on the right and left, and the bull is rising from his knees at the word of Sylvester. The story is well told, and the composition has been most happily adapted from one very frequently engraved on the Consular diptyches of the Romans.*

Within this chapel is the tomb of Ubertini, a valiant captain, probably by Giottino, who painted the legend of Sylvester; it is unique among the monuments of the fourteenth century. The architectural design is that of the Pisan school; instead of the usual marble effigy recumbent on the sarcophagus, the deceased warrior is represented rising from the tomb at the Resurrection: angels blow a trumpet and hold the instruments of the Passion. The sarcophagus is of marble, but the rest is painted in fresco; a rocky wilderness is represented in the background. Ubertini rises in armour, "a pale but composed countenance; his hands joined in prayer; feature and attitude alike expressive

* See "Christian Art," Lord Lindsay, vol. ii. p. 279; also, "Crowe and Cavalcaselle," vol. i. p. 412.

and sublime. It is a daring and bold idea, and one only regrets that it has not been entirely wrought out in marble; the drawing is somewhat hard, and the colouring paler than in the adjacent frescos; but in a subject like this, such a defect becomes a merit." *

The Niccolini Chapel terminates the series at this extremity. It was here that the Company of the Laudesi, or Singers of Praise (to the Virgin), had their place of interment. The Company was composed of both men and women; and, in the early days of the Republic, they were in the habit of meeting near the Church of Sta. Reparata to sing hymns, as well as secular songs—*laudi vulgari*, as they were called; an inscription commemorating this custom is to be seen on the walls of the present Cathedral, on the side near the campanile. One of the latest members was Lorenzo de' Medici, who composed some of his most licentious poetry for this society, which excited the animadversions of Savonarola, and thus contributed to its dissolution. This chapel was only transferred from the Laudesi to the Niccolini family towards the end of the sixteenth century. It is richly decorated with coloured marbles; the statues of Moses and Aaron, of Chastity, Prudence, and Humility are by Francavilla, a mediocre sculptor of the school of Giovan Bologna. He was a native of Cambrai, but educated in Tuscany. The Assumption of the Virgin in the cupola was painted by Volterano in the seventeenth century.

The Chapel of St. Louis and St. Bartholomew, founded in the fourteenth century, occupies the northern extremity

* "Christian Art," Lord Lindsay, vol. ii. p. 282.

of this transept, facing the Baroncelli Chapel. It contains an old monument to one of the Bardi family, very similar in style to that of Ubertini by Giottino. Over the altar of this chapel is a crucifix by Donatello, one of his earliest works, and associated with an anecdote related by Vasari. Donatello, when young, studied painting under Bicci di Lorenzo, and executed this crucifix, which Brunelleschi, who ventured frankly to criticise the young artist's works, told him was more like a common peasant than the Saviour of the world. Donatello, considerably disconcerted, observed it was easier to find fault than to make another as good; Brunelleschi made no reply, but shortly afterwards invited Donatello to breakfast with him at his studio; and as Donatello entered the room, with his apron full of cheese and fruit from the market, the first thing he beheld was the crucifix Brunelleschi had just finished; the eatables fell to the ground, as he exclaimed with generous admiration, "Brunelleschi is capable of forming a Christ, but I can only make a peasant!"

CHRONOLOGY.

	A.D.
Baroncelli Chapel built	1337
Brunelleschi, Filippo	1379—1446
Bugiardini	1475—1554
Daddi, Bernardo, joined the Florentine painters	1355
Donatello	1386—1466
Francavilla	b. 1548 ....
Galileo	d. 1642
Gaddi, Agnolo	1333—1396
„ Gaddo	1259—1332

	A.D.
Gaddi, Taddeo	1300—1366
Gherardo Starnina	1354—1406
Giotto	1276—1337
Giottino	alive in 1350
Giovanni da Milano	alive in 1366
Luca della Robbia	1400—1482
Mainardi, Sebastiano	alive in 1482
Margheritone di Arezzo	 1236
Mino da Fiesole	1431—1484
Montaperti, Battle of	1260
Nardini, Pietro	1725—1796
Pisano, Andrea	1273—1349
,, Nicolò	d. 1278
Santi di Tito	1536—1603
Tafi, Andrea	1250—1320
Viviani, Vincenzio	d. 1703

The Convent of Monte Domini, like that of Monticelli, was formerly outside the walls, and was removed hither during the siege of 1529. When the French converted both buildings into a workhouse for the aged and infirm, the name of Piccarda's convent was suppressed, and the Pia Casa di Lavoro is known as the Monte Domini; a school for indigent children has been lately added. The institution was in a neglected state under the late grand-ducal government, but the praiseworthy exertions of the Florentine municipality have made it a real charity, and the order, cleanliness, and cheerful, wholesome life within its walls, render it worthy the attention of all interested in the subject of workhouses.* No able-bodied man or woman is admitted; work, according to the ability of each individual, is required from all; a pleasant garden within the cloisters of the old convents is used for their recreation, and a playground is set apart for the young. Boys and girls receive a good education, and workshops are attached to the institution, which supply the means for teaching each child some branch of trade, before he is sent out to earn his own livelihood. The director, who has his office in the building, is ready at stated times to see any of the inmates, and to listen

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"I was a Virgin Sister in the world,
And if thy mind doth contemplate me well,
The being more fair will not conceal me from thee;
But thou shalt recognise I am Piccarda,
Who, stationed here among these other blessed,
Myself am blessed in the lowest sphere."

Longfellow's Translation.

* The philanthropist, the Marchese Carlo Torrigiani, took especial interest in the welfare of this institution, and left money for the supply of good beds for the inmates.

to complaints, with a view to redress every well-founded grievance. The person appointed is an educated gentleman, and he is assisted by a council. The fund for the support of the Pia Casa di Lavoro is supplied by the municipality.

The Via Ghibellina was thus named in 1261, in commemoration of the Ghibelline victory at Montaperti. The large building nearest the walls is the Murate, now the prisons of Florence, but formerly the convent of those nuns who left their hermitages on the Ponte alle Grazie to seek a more commodious dwelling. When Catharine de' Medici was a child of seven years of age, she was brought to the Murate, and placed under the protection of the nuns, during the siege of 1529.

A narrow, straggling, dirty street, crossing the Via Ghibellina, bears the pleasant name of Borgo Allegri; here the car was once kept which carried the Sacred Fire from San Biagio to the Canto dei Pazzi and to the Cathedral, on the Saturday before Easter Sunday. In this part of the borough, beyond the second circuit of walls, between San Pietro Maggiore and Sta. Croce, were gardens, in which, according to tradition, Cimabue had his first workshop or studio. Here he painted his Madonna enthroned, now in Sta. Maria Novella, a wonderful picture for the time; and here the painter was visited by King Charles of Anjou, when in Florence on his way from France to Naples. The story is thus related by Vasari: "Cimabue painted on panel a picture of our Lady, for the Church of Santa Maria Novella, which work was of greater size than any yet executed. . . . Whence it excited so much wonder in the people of that age, that it was borne in solemn procession with rejoicings and with trumpets from the house of Cimabue

to the church, and he received great rewards and honours. It is said, as may be seen in records of the old painters, that whilst Cimabue was painting this panel in certain gardens near Sta. Croce, King Charles the Elder of Anjou passed through Florence, and, among the entertainments to do him honour by the people of the city, he was taken to see Cimabue's picture; as no one had until then obtained a glimpse of it, a vast crowd of men and women collected, making great signs of rejoicing whilst it was exhibited to the king, and pressing upon one another; and because of the joy this occasioned in the neighbourhood, the district was called Borgo Allegri (Joyful Borough)."

The Accademia Filarmonica and the Pagliano Theatre—the largest theatre in Florence—occupy the site of the Stinche Vecchia, the old prison, which succeeded that of the tower called Il Pagliazzo, in the Piazza di Santa Elisabetta. The Stinche was built in 1301, on ground which had belonged to the same Ghibelline family of Uberti who sold the land on the Arno to Altafronte. Just as the building was ready for use, the Florentines had subdued a powerful family or clan, at some distance from the city, whom they brought captives to Florence, and these were the first occupants of the prison, which was thenceforward called by the name of their castle, the Stinche. In later times, only debtors were confined here, and finally all prisoners were lodged in the Bargello. Among the men of note who were imprisoned in the Stinche was Carnesecchi, when he wrote a piteous appeal for the means to provide himself with sufficient food, addressed to the Grand-Duke Cosimo I., already mentioned in the National Library.

On the staircase of the Accademia Filarmonica are the

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Fresco, by Giottino, on the Staircase of the Filarmonica, Via Ghibellina.

remains of a singular old fresco, supposed to have been painted by Giottino, called the Scimia della Natura. It represents an allegory of the Expulsion of the Duke of Athens, whose portrait is the tall figure to the right; St. Anna enthroned is supported by angels on either side; she points to the Palazzo Vecchio, represented as it then stood. The saint presents the banners of the City of Florence to the new guardians, who, clothed in armour, kneel and do her homage. The dethroned duke tramples on the symbols of justice and law, and clasps a monster emblematical of treason, a hoary human head with the tail of a scorpion,—the usual symbol of the Gentile or heretic, and significant of the hatred with which the tyrant was regarded.*

A tabernacle outside the Accademia Filarmonica, at the corner of the street, refers to the former prison; it is a good example of the powers of Giovanni di San Giovanni, and represents a Florentine merchant bestowing alms on the prisoners, who are looking through the bars of the windows; the Saviour and two saints stand beside the charitable donor, and angels hover above.

Near the Filarmonica a street crosses the Via Ghibellina, called the Via del Diluvio—the Street of the Flood—a continuation of the Via del Fosso. All this quarter was subject to floods from the Arno, when the Piazza di Santa Croce formed a peninsula, or island, in the river. In the Via del Fosso, the Palazzo Conte Bardi is an interesting specimen of Florentine architecture, and was probably an early work of Brunelleschi; twelve slender columns support round arches in the court. The external ornaments on this

* See illustration to this chapter.

palace are among the earliest specimens extant of the mural painting peculiar to Florence.*

Behind the Pagliano Theatre is a small piazza in front of the Church of San Simone, which was built by the Benedictines of the Badia, in 1209, on the site of a little oratory which stood in their vineyard; the church was restored in modern taste in 1630. Here was buried the Florentine painter, Raffaellino del Garbo. An ancient record informs us that in 1294 the Commune assigned twenty lire for deepening the fosse from the Porta Ghibellina to the Porta San Simone, which stood near the present church. In the piazza is the Palazzo Serati, one of the old buildings of Florence, with its steep Middle-Age staircase. It belongs to a lady who is the last representative of the family.

Nearly opposite the Pagliano Theatre is the house of Michael Angelo Buonarotti. A small ivory bust of Michael Angelo, on a pedestal of lapislazuli, resting on a column of Oriental alabaster, stands in the centre of the first room. At the further end is the mezzo-relievo of Hercules and the Centaurs, a subject which was suggested by Politian, and executed by Michael Angelo with so much ability as to astonish all who beheld so near an approach to the antique. The sculptor himself set a high value on this relief, and would never part with it, but even in old age took pleasure in its contemplation.† In the gallery beyond, the events in the life of the great sculptor are commemorated by frescos. The subjects on the ceiling are allegorical. A fine seated statue of Michael Angelo by one of his scholars is placed near the

* See "Der Cicerone," pp. 158—170.

† See "Life of Michael Angelo," by Hermann Grimm.

entrance, and in the centre of the room, preserved under glass, are casts of his wax models for the statue of David, the "Day" of the Medici Chapel in San Lorenzo, &c. The room beyond is surrounded by frescos representing the ancestors of the sculptor. A female portrait here is supposed to represent Vittoria Colonna. The most interesting part of this house is a light closet, the existence of which had been forgotten until it was accidentally discovered by the wife of the last Buonarotti. This cabinet appears to have been the study of Michael Angelo, and where we may suppose him to have written his noble sonnets, and designed his great works in sculpture; his crutch is on the wall, but his slippers, which were once exhibited, have been removed.

In a room (numbered five) Michael Angelo's model for the statue of David, with several others of inferior interest, are exhibited; such as that for his group of Hercules and Cacus, which he was not allowed to execute; also a copy of the antique group, now under the Loggia de' Lanzi, and of which there is a *replica* in the Palazzo de' Pitti, representing Ajax supporting the body of Patroclus. In all these little models we can perceive the true comprehension of the grand in nature, and the powerful invention as well as skill of the great artist. A collection of pictures and Etruscan remains are likewise exhibited in these rooms.

Returning to the first room, a door to the left of the entrance leads to the apartment containing architectural and anatomical drawings, as well as plans for the fortifications of Florence. No. 15 is a Madonna and Child, in which the artist has combined grace and tenderness with his usual strength of treatment. No. 13 contains sketches for his Last Judgment.

In the court below is a slab of sandstone with the figure of an Etruscan warrior in relief, nearly nude; his hair hangs loosely down his back; he holds a spear in one hand, and a lotus flower with a little bird on a stalk in the other; this slab was discovered at Fiesole, and, from the Egyptian rigidity of the figure, it may be supposed to belong to a very early period.

Leaving the house of Michael Angelo, the visitor arrives at a small street between the Via Palagio and the Via Ghibellina called the Via Giraldi, in which are the remains of the Church of SS. Procolo e Nicomede, one of the oldest in Florence; it belonged to the monks of the Badia, but was suppressed by the Grand-Duke Pietro Leopoldo. Opposite were the houses of the Villani family, where lived the celebrated chroniclers of that name. Their residence is now included in the Palace of Prince Borghese in the Via Ghibellina.

Giovanni and Matteo Villani were born early in the fourteenth century; the elder brother filled many honourable offices in the State, such as Master of the Mint, and Commissioner appointed to superintend the construction of the Gates of the Baptistery, and the Campanile of the Badia. He was, however, falsely accused of peculation, and thrown into prison. Though acquitted and released, it was only to meet with fresh misfortunes: he became a partner in the mercantile house of Buonaccorsi, which was involved in the bankruptcy of the Bardi and Peruzzi, occasioned by Edward III. of England repudiating his debts, incurred for his invasion of France. In 1339, Edward issued a decree suspending all payments to creditors of State, not excepting his "*beloved* bankers Bardi and Peruzzi of Florence." The

debt was accordingly never paid.* Giovanni Villani died of the plague in 1348. His Treatise on the Gold Florin is little known; his most famous work is his Chronicle, the first ten books of which bring the history of his country down to the year 1303; but he had not completed more than two books of the second part when his death interrupted the work. The best edition is that of 1587, made by Baccio Valori, whose house and bust have been described in the Via degli Albizzi. Giovanni's son Matteo made a copy of his father's work, which became the property of the celebrated translator of Tacitus, Bernardo Davanzati, and is now in the Riccardi Library of Florence. Another Matteo, the brother of Giovanni, continued the Chronicle until 1363, when he also died of the plague. His son, Filippo Villani, who wrote a commentary on the "Divina Commedia" of Dante, added forty-two chapters to the Chronicle of his father and uncle, bringing the history down to 1365. The Chronicle has not only the merit of being a minute and faithful record of the times in which the Villani lived, but it is considered a model for elegance of style and purity of language; in both of which, however, Filippo is greatly inferior to those who preceded him. The remains of Giovanni, of his brother Matteo, and of his nephew Filippo, repose side by side in the vaults of Sta. Croce.

The last division of the Via Ghibellina, opposite the Bargello, where once stood the residences of the formidable Counts Guidi, bears the name of Via del Palagio. This powerful family were expelled from their possessions in the

* "Storia del Commercio e dei Banchieri di Firenze," dal Commendatore Simone Peruzzi, p. 471.

Casentino by the Florentines in the year 1400. The district of the Casentino, behind the mountains of Vallombrosa, contained the principal cities of the Guidi—viz., Palagio and Montemezzano; they were united in one community, under the name of Palagio Fiorentino, and annexed to the Republic.

CHRONOLCGY.

	A.D.
Athens, Duke of, driven from Florence	1343
Buonarotti, Michael Angelo, born	1475
„ „ died	1564
Cimabue, Giovanni, born	1240
Crecy, Battle of	1346
Donati, Corso, died	1308
Edward III. of England began to reign	1327
„ „ died	1377
Ghibelline, Via, named	1261
Giottino	1324—1356
Guidi, Counts, conquered by Florentines	1400
Montaperti, Battle of	1260
Monticelli, Convent of, founded	1269
Poitiers, Battle of	1356
San Simone, Church of, built	1209
„ „ restored	1630
Villani Giovanni died	1348
„ Matteo died	1363
„ Filippo died after	1404

CHAPTER XXIV.

STA. MARIA IN CAMPO.—BANCA NAZIONALE.—SAN MICHELE DEI VISDOMINI. — PALAZZO DINO CAMPAGNI. — HOSPITAL STA. MARIA NUOVA. — SANT' AMBROGIO.

IN the Via del Proconsolo, between the Via degli Albizzi and the Piazza del Duomo, is a small church, Sta. Maria in Campo, so called from having been built on a field outside the first circuit of walls. The name is also said to have been derived from the site having been that of the Campus Martius of the Florentines. Until 1216 the church belonged to the bishops of Fiesole, and a miraculous image of the Virgin was brought hither from the Cathedral of Fiesole in 1529; but Sta. Maria in Campo was claimed likewise by Florence, and was a constant subject of dispute between the Fiesolan and Florentine diocesans. On the northern side of the little piazza, a house formerly belonging to the Vannini family was the scene of a curious custom on the Feast of St. John the Baptist: a man in a costume to represent the Baptist was led on a car throughout the city, and stopped before this house, from the window of which was lowered a basket with wine, bread, and confectionery. This custom ceased in 1749, and the car only carried a banner, which was presented to the victor at the races held on St. John's Day.

Turning to the right, on leaving the Via del Proconsolo, the first street is the Via dell' Orivolo, or Sun-Dial. The large palace recently built on the foundations of what was the Palace of the Pazzi, where the conspiracy against the Medici was hatched, is the Banca Nazionale of Florence, built after a design by Professor Cipolla, a Roman architect. The sculpture over the doors of *putti*, or boy-genii, is from a design by Girolamo Bastiniani, a Florentine, and are spirited and well-executed. Here, when a palace of the Pazzi, the members of the Accademia degli Apatisti, a literary club, were in the habit of meeting to discuss absurd and trivial questions, which, as described by Goldoni, were only calculated to display much idle pedantry; the Abate Giovanni Lami was, however, once the President, and the Grand-Duke Cosimo III. took the society under his special protection. In 1783 it was merged in the Accademia della Crusca.

The Vicolo Folco Portinari, formerly Via de Pappe, conducts to the Via Sant' Egidio, and the Hospital founded by the father of Dante's Beatrice. At the farther end of the Via Sant' Egidio is the small Church of San Michele dei Visdomini, near which stood the Porta dei Visdomini, and the Porta a Balla, in the first and second circuit of walls. There were formerly two paintings of Andrea Orgagna in this church, one representing Paradise, in which he introduced the most deserving citizens of the Republic; the other Hell, in a part of which he placed the Duke of Athens and his followers, as well as all who had acted contrary to the public interest; therefore a common gibe between Florentines was, "You are painted in the Inferno of San Michele." The church was modernised in 1655.

The palace of the old chronicler Dino Compagni is in the Via Sant' Egidio, and was inhabited by the late Commendatore Sloane. Dino Compagni was born in the middle of the thirteenth century; his "Chronicle" begins in 1280, and ends in 1312. It includes the history of the Bianchi and Neri factions, which commenced at a period when the Guelphs were predominant in the State, but who were thus divided among themselves. The Bianchi, who were inferior in numbers to the Neri, recalled the Ghibellines, in order to obtain equal power with their rivals; and it was when parties were thus evenly balanced that the Florentine Constitution was framed: the Arts or Guilds were formed, and the Priors were chosen from the most influential citizens. Just as peace appeared possible, Charles of Valois arrived in Florence, ostensibly to reconcile contending parties, but really to sow dissension by adopting the side of the Neri, and banishing the Ghibelline supporters of the Bianchi, among whom were the fathers of Petrarch and of Dante.

On a tablet, in a house of the Via Sant' Egidio, now the Archivio of the Hospital of Sta. Maria Nuova, is recorded that here Lorenzo Ghiberti cast the bronze Gates of the Baptistery in 1403.

Between the years 1285 and 1288, Folco Portinari was engaged in founding the Hospital of Sta. Maria Nuova. The building originally occupied the space a little in advance of the present Hospital, to the left of the church. Among the archives there still exists the contract, dated 1285, by which Folco Portinari became the owner of land beyond the walls of the city, which he had purchased in the parish of San Michele dei Visdomini, and on which he

proposed to build his Hospital. According to tradition, the good work was first suggested to him by his servant, Monna Tessa, or Madonna Tessa, who had already begun it by receiving and nursing the sick in a room of her master's house. Folco Portinari was soon obliged to increase the size of his Hospital from the number of afflicted persons who applied for admittance. At his death, in 1288, the Signory ordered the same honours to be paid to him as to one of themselves, and his merits are recorded on a tablet near the high altar of the church attached to the Hospital. A relief, inserted in the wall of the cloister, leading from the outer porch to the office-room of the Commissary, is supposed to represent Monna Tessa. In the year 1300, part of the adjoining Monastery of Sant' Egidio was added to the Hospital, and assigned to male patients, whilst that part which had been built by Folco Portinari was reserved for women. During the Plague of 1348, large gifts and rich legacies were bestowed on this institution, which, according to Villani, added at that time twenty-five thousand golden florins to its funds. The building was altered to its present form by Buontalenti and Giulio Parigi in 1641. The loggia had been already built by Buontalenti in 1612.

The church was consecrated by Pope Martin V. in 1458. Over the central door is a Coronation of the Virgin in high relief by Dello, an artist of the fifteenth century; the angels on either side were painted much later by the scholars of Pomarancia. To the right of the door is a fresco by Lorenzo de' Bicci, the same artist who was employed in the Cathedral. This painting represents Michele da Panzano, Governor of the Hospital, attired in a black monastic dress, kneeling at the feet of Pope Martin V. to receive the con-

firmation of those pontifical privileges which had already been granted to the Hospital. The Venetian cardinal, Antonio Cordera, is seated with the other cardinals in Consistory; and Pope Eugenius IV., likewise then a cardinal, is attired in the blue dress of the Canons of San Giorgio in Alge. To the left of the door, another fresco represents the same governor, Michele da Panzano, receiving a Brief from Pope Martin V., in front of the Church of Sta. Maria Nuova. Panzano kneels and kisses the pope's hand; he wears a priest's vestments; behind him are the officials belonging to the Hospital, all in the monastic habit. The Panzani were a branch of the Ricasoli family, and were called Panzano, after a stronghold in their possession. They must have been people of importance in Florence when Michele was made the first Governor of Portinari's Hospital; one of the family fought in the battle of Montaperti. The daughter of Firidolfi da Panzano married a Ricasoli in 1818, thus renewing the connection between the families, after an interval of eight hundred years.

The frescos in the rest of this compartment, under the loggia or porch in front of the Hospital, are by Antonio della Pomerancia, a painter of the sixteenth century. The fresco at the farther extremity is an Annunciation by Taddeo Zucchero, of the same period, but is much damaged.

Within the church, to the right of the entrance, a plain monument marks the spot where Folco Portinari was buried. Over the altar is a Crucifix, attributed to Giovan Bologna; the Missal has admirable miniatures by Cosimo Rossetti, painted between 1460—1470. The Hospital contains about two thousand beds, and is attended by twelve medical pro-

fessors; it possesses a library of five thousand volumes, commenced by the celebrated mathematician, Vincenzo Viviani, the pupil of Galileo. Among its treasures are some interesting manuscripts relating to the history of Florence, one of which is the original autograph copy of the works of Scipio Ammirato.

The pictures formerly in the church, including the remains of a fine fresco from the gardens of the Campo Santo, or burial ground, have been removed to the hall of the Archives, in the Via Sant' Egidio, where Ghiberti once had his studio. A fine picture by Hugo Van der Goes has on the doors or wings portraits of the Portinari, who were patrons of Flemish art,* which they introduced into Italy, and which had considerable influence on Italian painting, including the school of Perugino. There are here, likewise, a most lovely Madonna and Child, with Angels (No. 23), by Filippo Lippi; a good picture by Raffaello di Garbo (No. 22), and Sant' Egidio discovered in his Cave by the King of France, by Giunto Gemignano. Sant' Egidio, who first displayed his piety by healing a sick man, is an appropriate saint for an hospital.† In a further room are as follows: a good picture by Cosimo Rosselli; and a Madonna and Child by Fra Angelico; on the opposite wall, the fresco from the Campo Santo, with a copy in crayon. The subject is the Last Judgment; it is painted by Fra Bartolommeo and Mariotto Albertinelli; and the drawing, expression, and movement of the figures that remain, are full of life and beauty and grace. The Saviour is seated above, surrounded by cherubim. On either side are the Apostles, also seated in a half circle, and grandly

* See Kugler, "German and Dutch Art," p. 80. Also, Lord Lindsay, "Christian Art," vol. iii., pp. 310–317.

† See "Legends of Monastic Orders," by Mrs. Jameson, p. 31.

composed. St. John, on the right, is singularly beautiful. St. Peter and the Virgin are nearest the Saviour; the archangel Michael stands with his sword drawn; he looks upwards (not down as in the copy), as may be traced in the ruined fresco. A kneeling angel holds the Cross and the instruments of the passion, whilst two others blow their trumpets. The idea of rapid movement in their descent is given by their outspread wings and flying drapery. The lowest part of this fresco is, as usual, divided by the accepted and rejected; among the last, one gazes upwards in despair, and another with his hands raised is powerfully drawn. Some reliefs in the small entrance to these rooms are worthy of notice—a good Luca della Robbia, and a wood-carving of Donatello, with several others.

By the Via Sant' Egidio the visitor reaches a piazzetta in which meet the Via dell' Orivolo and the Via Pietra Piana, leading to the old Church of Sant' Ambrogio.

Sant' Ambrogio di Pietro Piana is one of the oldest churches in Florence. The convent attached to the church was the first containing nuns in Florence. They, as well as the monks of the Badia, were Benedictines, until during the French occupation of the last century, part of the immense building was destroyed, and the nuns were expelled. A few years afterwards the convent was bestowed on the nuns of the Sacré-Cœur, who still inhabit it. There are between forty and fifty Sisters, who never leave the walls, and are occupied with needlework, chiefly making priests' garments. Some have attained a great age; and even those in middle life have been twenty-eight years thus immured. There is nothing of artistic interest in the dilapidated building, except an old fountain in the Cloister, next the Refectory.

The Church of Sant' Ambrogio was rebuilt by Giov. Batt. Foggini; and Luigi Ademollo, a Milanese painter, within this century decorated the façade, nave, and choir with representations of the life of St. Ambrose and of our Saviour. Here Andrea Verocchio, the master of Leonardo da Vinci, was buried; but the greatest treasures of this church are the fresco by Cosimo Rosselli, and the marble altar by Mino da Fiesole, both of them in the Capella della Misericordia, to the left of the high altar. The fresco of Cosimo Rosselli is esteemed his finest work; it was painted in 1476, and represents a miraculous chalice, containing the sacramental wine, which was conveyed to the Archbishop's Palace after it had been converted into the real blood of the Saviour. Though much injured by a fire which took place in this chapel, enough of the painting remains to give an idea of its excellence. There is great variety of movement, and many of the heads have the air of portraits. In a group to the left, the figure facing the spectator is said to be a portrait of Pico della Mirandola, whose likeness is also in the small room of Tuscan painters in the Uffizi Gallery. The head in this fresco appears to have been retouched. Pico was a younger son of the Lord of Mirandola, born in 1463. He acquired proficiency in Latin, Greek, Arabic, Hebrew, and Chaldee, besides various sciences; and, after visiting the universities of France and Italy, settled in Florence, where he devoted himself to the study of religion and Platonic philosophy. He died in 1494. The female figures in Rosselli's fresco are dignified and graceful, and some of them, as well as the children, very lovely. The different impression made by the miracle, on young and old, is admirably given.

The paintings on the ceiling of the chapel are almost wholly destroyed.*

The richly carved marble altar to the right is that by Mino da Fiesole. The Infant Saviour is represented standing in the cup; adoring saints are on either side. The arch above is covered with delicate foliage, interspersed with the heads of cherubs; the Eternal is seen above. The *gradino*, or predella of small figures below the altar, is almost concealed by the table with candles and decorations in front. In the centre a priest holds up the chalice, and worshipping multitudes are on either side.

Descending the church on the same side with the Chapel of the Misericordia, there is a finely carved wooden statuette of St. Sebastian by Leonardo Tassini. Along the whole length of the nave, on either side, is a series of shrines or arches of carved stone, beneath which are pictures and altars. In the third from the entrance, a painting on panel is likewise by Cosimo Rosselli; the Madonna in glory surrounded by cherubim and angels; the Eternal above, and below, St. Ambrose and St. Francis, with a landscape background. The picture is wanting in force, but the predella is extremely beautiful. It represents scenes from the life of St. Francis: the Confirmation of his Order, by Pope Honorius III.; St. Francis receiving the Stigmata; his Death, surrounded by his disciples.

In a shrine on the opposite side of the nave is a Descent from the Cross, by Giottino, according to Burkhardt. The expression of the Magdalene, who receives the body of the Saviour from Nicodemus, is full of beauty, in spite of

* See "Crowe and Cavalcaselle," vol. ii. p. 183.

exaggeration. The Virgin, St. John the Baptist, and St. Catherine, stand passively by, as spectators.

In the next shrine is a picture by Agnolo Gaddi, as Burkhardt also believes. It is called the Madonna del Latte, as the Virgin is suckling the Child. To the right is St. John the Baptist; to the left St. Bartholomew with his knife. There is a certain dignity in this composition, and the picture is in tolerable preservation. In the third shrine is a much-damaged picture, but good in drawing and composition. The subject is St. Benedict, who is attired in black, and seated; an angel leads to him the youthful Tobit, symbolical of the human pilgrim; St. Nicholas on the left has his three balls in his hand.

In the Via de' Pilastri, nearly opposite the Church of Sant' Ambrogio, is a house which in 1639 was the scene of one of the most horrible tragedies of Florentine history. In the reign of the Grand-Duke Ferdinand II. there lived here an elderly Florentine gentleman, Giustino Canacci, who had been twice married, and his second wife, Caterina, was celebrated for her beauty and virtue. Jacopo Salviati, Duke of San Giuliano, was among her admirers, which excited the jealousy of his duchess, Veronica Cibo, a Princess of Massa. She determined to get rid of one she thought a rival, and Caterina, having unfortunately incurred the hatred of her step-son, Bartolommeo Canacci, he consented to guide three assassins, hired by the duchess, to this house, where Caterina was one evening entertaining some of her friends. Here they murdered her, with her maid, who remained beside her mistress when the rest of the party had taken flight. Caterina's head was then cut off and carried to the duchess, who concealed it in a bason of clean

linen, which it was customary to place in her husband's apartment on the first day of the year. The duke uncovered the bason, and nearly fainted away on seeing its contents. Though the crime was of so heinous a nature, Bartolommeo Canacci alone suffered punishment; he was seized and beheaded, whilst the rest of the culprits escaped; the duchess left Florence, in greater dread of the fury of the populace than of the justice of the tribunals. Crime in high places had little to fear, when Ferdinand himself entertained and employed the assassin Fra Paolo to get rid of troublesome persons.* A well in the Via de Pentolini still exists into which the body of Bartolommeo Canacci is said to have been thrown.

CHRONOLOGY.

	A.D.
Cosimo Rosselli	b. 1416—d. 1484
Dino Compagni began his "Chronicle"	1280
,, ,, ended ,,	1312
Ferdinand II.	1621—1670
Hospital of Sta. Maria Nuova built	1285—1288
,, Church of Sta. Maria Nuova, consecrated by Pope Martin V.	1456
Mino da Fiesole	b. 1431—d. 1486
Pico della Mirandola	b. 1463—d. 1494
Plague of Florence	1348
Sta. Maria in Campo belonged to the Bishops of Fiesole until	1216
Sta. Maria, Miraculous Image brought to	1529
San Michele dei Visdomini modernised	1655
Verocchio, Andrea	b. 1432—d. 1488

* See Bargello, part ii.

CHAPTER XXV.

THE PROTESTANT CEMETERY.—STA. MADDALENA DE' PAZZI.—THE PANCIATICHI GALLERY.—THE CAPPONI GALLERY.—GAME OF PALLA E MAGLIO.

FROM Sant' Ambrogio a wide street leads to the modern Piazza of Massimo d' Azeglio, which contains a large public garden, with seats for the accommodation of the public. On one side is a new theatre, or circus, called after Prince Umberto. Near this piazza lies the old Protestant Cemetery of Florence, once beyond the Porta Pinti, and under the shelter of the ivy-covered walls, both of which have been included in the recent demolitions. The greater number of the tall old cypresses which crowned the summit of the mound have been cut down, and the picturesque beauty, as well as seclusion of the spot, which were so congenial to the feelings of mourning friends, no longer exist. It is now protected by a neat iron railing, within which have been planted cypresses and various shrubs, which it is to be hoped will, in time, restore some of its former beauty. The mountains of Vallombrosa and Fiesole are not quite shut out by the row of houses rising on all sides, and the order and care bestowed by the municipality, into whose hands it has fallen by purchase, leave no room for complaints. The white marble

monuments, to each of which is attached a little garden of roses or other flowers, give a peculiar loveliness to this cemetery, far removed from gloom, and in the spring-time, the remains of the departed seem to repose under a shower of sweet blossoms. Among the monuments raised to those whose names are known to the world, may be mentioned Elizabeth Barrett Browning, Mrs. Trollope and her accomplished daughter-in-law, the poet Arthur Clough, and the American divine Theodore Parker.

Returning to the Piazza Massimo d' Azeglio, and passing the Teatro del Principe Umberto, we arrive at the Via della Colonna, which leads to the Borgo Pinti. To the left is the Convent of Santa Maddalena de' Pazzi; to the right the Palace of the Marchese Panciatichi. Strangers have only lately been permitted to enter the sacred precincts of this convent, where a fresco in the chapter-house, representing the Crucifixion, is the finest work of Perugino. As the chapter-house is now separated from the convent, the privacy of the nuns is still held sacred.

The saint from whom the convent derived its name, was a lady of the Pazzi family, who took the veil, and lived and died in a convent on the other side of the Arno, opposite the Church of San Frediano. She was canonized, for her singular piety, by Pope Alexander VIII. in 1670.* The sisters were then transferred to their present habitation, which previously, since 1220, had been occupied by Cistercian monks who employed Perugino, when on a visit to Florence, to paint the fresco. It was at this period that he likewise painted the Madonna and Child with the Baptist and St. Sebastian,

* See Mrs. Jameson, "Legends of the Monastic Orders," p. 475.

for the monks of San Domenico in Fiesole, now in the tribune of the Uffizi Gallery. Perugino's chief patrons were the Gesuati, or monks of St. Justus, whose monastery was just beyond the Porta Pinti, and whose skill in painting on glass, displayed in the windows of the Florentine cathedral, was probably derived from Flanders.*

In the fresco of the chapter-house of Sta. Maddalena de' Pazzi, the influence of the Florentine on the Umbrian School may be clearly perceived—the union of dramatic power with grace and tenderness. The subject is divided in three compartments. In the centre the Saviour hangs on the Cross, and the Magdalene kneels below; in the compartment to the right are St. John, the beloved disciple of our Lord, and St. Benedict; in that to the left are the Virgin and St. Bernard. The composition is perfectly simple, and is in harmony with the solemnity of the scene represented. A beautiful landscape background unites the three compartments. A winding river skirts a range of low hills, resembling the country in the neighbourhood of Orvieto, where Perugino was at this time engaged to paint with Pinturicchio. Tall trees with light foliage crown the summit of the hill behind St. Bernard. But the attention of the spectator is rivetted by the majestic and touching beauty of our Saviour's head, over which the shadow of death truly seems to pass. It is encircled with thorns yet green, and a lilac cloth is bound round the loins. The body has none of the meagreness of Perugino's usual work, but is drawn and coloured with great breadth and softness. The Magdalene,

* This art seems to have been successfully practised by the Cistercian Order. The fine glass in the choir of Lichfield Cathedral was brought from a Cistercian nunnery near Liège.

attired in black, with a red mantle lined with green over her shoulders, gazes upwards at the Saviour, her countenance calm in the repose of entire trust that her sins are forgiven. St. John is truly represented as the apostle of Love. He is clothed in grey, whilst St. Benedict wears the original black habit of his Order. The Virgin is also in black, with a purple mantle. She stands with her hands meekly clasped, and with lips apart, the image of resignation, and of deep, unspoken grief. A beautiful sketch for this figure by Perugino is among the drawings exhibited in the Uffizi. St. Bernard, the founder of the Cistercian branch of the Benedictines, is in white, beside the mother of our Lord.

The entrance to the present Convent of Sta. Maddalena de' Pazzi is in the Borgo Pinti. To the right is a chapel, built by a cousin of San Filippo Neri, the founder o. the Order of the Oratory; he at first intended to dedicate his pious work to San Filippo, but he changed his mind when the canonization of his cousin was delayed, and the chapel was therefore instead dedicated to Santi Nereo ed Achilleo. The walls are covered with frescos by Bernardo Pocetti, which are among the best works of this artist. The original design for the cupola is among the drawings exhibited in the Uffizi. A picture by Passignano commemorates the Martyrdom of the Saints. Beyond this chapel is the outer cloister of the monastery. The Ionic columns in front of the church are by Giuliano di San Gallo, and, as Vasari states in his life of San Gallo, were intended to imitate the antique. The church does not contain any picture of extraordinary merit, except the Coronation of the Virgin by Cosimo Rosselli, painted in tempera, and treated with much grandeur. The Virgin is very dignified and lovely; she bends gracefully to receive

the crown; an angel below the Saviour bears the lily and the emblems of the Passion. Behind the Virgin other angels carry musical instruments; a garland of cherubs surround the principal group, with prophets and saints; St. Peter and St. John kneel in the centre; John the Baptist is to the right. This picture appears to have been painted contemporaneously with the fresco in Sant' Ambrogio. In the sacristy is an excellent copy of a Madonna by Luca Giordano, the original of which is in the choir. In the left transept is the Sepulchre of Sta. Maddalena de' Pazzi, whose body was embalmed, and is preserved under glass in the convent. There is also an interesting picture of Sant' Ignazio and San Roch by Raffaellino del Garbo, who painted the Miracle of the Loaves and Fishes for the refectory of the convent. This artist was a pupil of Filippino Lippi, and contemporary of Lorenzo di Credi, 1466—1524. Of early promise, he appears to have disappointed the hopes of those who expected to see him a great artist, and affectation and mannerism prove him to have been more the mechanic than the man of genius.* The remaining pictures within the church are a Coronation of the Virgin, by Fabrizio Boschi, who painted the Tabernacle at the corner of the Bargello; an Annunciation, by Botticelli, but too much defaced or too dark to be visible; and pictures by Matteo Rosselli, Santi di Tito, and others of inferior name. The pavement of coloured marbles before the high altar is worthy of notice; and within the choir are the paintings by Luca Giordano, already referred to.

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* See "Crowe and Cavalcaselle," vol. iii. p. 416, and Vasari, "Vite dei Pittori," vol. vii. p. 191.

Opposite the Convent of Sta. Maddalena de' Pazzi is the fine palace built by Ammanati, with gardens attached to it, which belonged to the family of Simone di Firenzuole. The Panciatichi, to whom the palace next Sta. Maddalena de' Pazzi belongs, is a very ancient family of Pistoia, who carry their history back to the eleventh century. They owed their greatness to Imperial favour, and first settled in Florence in 1352. The rich collection of paintings belonging to the present representative of the family are, most of them, on sale, as well as a valuable collection of objects of virtù; the prices asked are high, and when any of the treasures, which fill twenty-six rooms of the palace, are sold, they are immediately replaced by articles of equal value. Every picture has a ticket with the name of the artist, and the date of his birth. One of the most interesting pictures here is the Madonna della Stella, by Fra Bartolommeo. The beauty and tenderness expressed in the countenance of the Virgin, who bends reverentially to kiss the head of her infant, is truly exquisite. A Magdalene, evidently the portrait of a young lady, by the same master, is likewise very beautiful. Both these paintings have been long in the Panciatichi family. Near the Madonna is a good specimen of Baldassare Peruzzi, a late acquisition: the subject is a Holy Family, the Virgin reading. It is in a fine old Florentine frame of carved dark wood, picked out with gold. Two pictures are attributed to Joas Cleef, called Il Pazzo—the Mad—mentioned in Walpole's "Lives of the Painters" among artists in England during the reign of Queen Mary. The pictures here by Cleef represent an Entombment, and Christ crowned with Thorns, both very powerful. The Madonna and Child, with St. John the Baptist, painted in

chiaroscuro by Andrea del Sarto, is a *replica* of the picture in the Pitti. A portrait of Baccio Valori is by the same artist. Baccio, born in 1467, was one of the chief adherents of the Medici, and was in great favour with Pope Clement VII. After the accession of Duke Cosimo I., he joined Filippo Strozzi in his attempt to liberate Florence from the new sovereign, and was taken prisoner after the battle of Monte Murlo. He was led through the streets of Florence on a pony, exposed to the insults of the multitude, who had already demolished part of his house in the Via degli Albizzi, and he was executed in the court of the Bargello, 1537. The finest portrait in this gallery is that of Piero Soderini, by Leonardo da Vinci. Soderini, born in 1450, was created perpetual Gonfalonier of the Republic in 1502, which office, however, he only held ten years. Though a strong opponent of the Medici, he was a man of mild and unpretending character, and a patron of Art and Literature. When the Medici returned to power, he was banished, and ended his days in Rome.

A beautiful picture by Mariotto Albertinelli represents the Child seated on a pedestal with the head of Joseph appearing behind; the Virgin, a lovely figure, stands beside him, and lays her hand on the head of the Christ; in the background is a landscape with monks. There is also in another room a very small but beautiful Annunciation, by Albertinelli. A singular rather than beautiful composition, by Fra Filippo Lippi, represents angels offering grapes and corn, typical of the Resurrection, to the Infant Christ, who is seated on the lap of the Virgin; the charm of this composition consists in the thoughtful, earnest expression in the face of the Virgin, and timid doubt in that of the Child, who shrinks from

the angel, yet seems to desire the gifts. A picture containing a multitude of figures, also by Fra Filippo, represents the betrayal of a small fortified town or *castello* in a war between Sienna and Arezzo; there is much animation in the figures, especially in the groups of fighting horsemen in the landscape behind.

Two most exquisite small paintings, by Andrea Mantegna, represent St. John the Baptist and St. Peter; and in the same room is a Deposition, by Crivelli, the precursor of the Bellini and of Titian; it is rich in colour and gilding, as well as highly finished, and forcible, if somewhat exaggerated in expression. A very finely coloured portrait, by Titian, represents Laura, one of the three wives of Alfonso of Ferrara, the brother of the celebrated Leonora of Tasso. A large and valuable picture by Garofalo, belonging to a friend of the Marchese Panciatichi, is on sale here. The subject is a Madonna and Child in glory, with angels; and below, three saints. There are several pictures by Sustermans, among them a group of three children of the family—1577—and a portrait of a lovely princess of the house of Medici—1597—with another of her mother, who strongly resembles her daughter. There are likewise interesting portraits of Neri di Gino Capponi—1568—and of Françesco Valori, who was torn to pieces by the mob, because a follower of Savonarola; his monument is in the cloisters of the Badia. The portrait of a boy is by Correggio. A likeness of Metastasio is by Pompeo Battoni, who died in 1787. In the same room are two lovely heads by Guido Reni, representing Diana and Endymion. There are several splendid landscapes by Rosa di Tivoli and Salvator Rosa, and a small cabinet, painted by this last artist in sea-pieces, and

landscapes. His finest picture in this collection is a battle-piece, which unites his usual power and animation with a finish, light, and clearness unusual in his works. A portrait of Salvator Rosa by himself, in a black cloak and hood, and a torn glove on one hand, is one of the most powerful pictures here, both in expression and colour.

There are several bronzes of merit in the gallery; two by Giovan Bologna, the Arno and the Tiber; and a shepherd carrying a lamb on his shoulders; but the finest is a small but noble group by Donatello, of David springing on Goliath, with his sword raised to slay him. The giant struggles to rise, his head is thrown slightly back, the stone is in his forehead, his mouth is open as if uttering a cry, and he grasps the earth with both clenched hands; the curve of his body, and the muscular action of his legs as he strives to rise, are grandly composed, and true to nature: in wonderful and graceful contrast is the easy, light, and slender figure of David, who with one hand seizes his enemy by the hair, and with the other grasps his sword raised to strike.

In an upper storey of the palace is displayed a rich collection of objects of virtù. On one table is a large set of the black Wedgewood ware; cups and vases of blue Sèvres, agate, and rock-crystal, are on other tables; a long gallery is lined with glass cases, containing guns, pistols, and swords, the old manufacture of Brescia and Pistoia; and one richly ornamented pistol is the work of Benvenuto Cellini. A gold vase has delicate silver figures, copied from the antique. The largest and most valuable part of this collection are blue enamelled bronze vases from China, with various Chinese and Japanese curiosities; among them a figure in complete armour made of iron and

silk; a black iron mask is on the face, and the shoes have so high a polish as to resemble fine jet or glass.

The Panciatichi Palace was built by Giuliano and Antonio di San Gallo for their own abode: when Napoleon Buonaparte was in Florence, in 1796, he lodged in this palace, then the residence of the French minister.

In the Borgo Pinti, near where was once the Porta, is the Palazzo Gherardesca, inhabited by a collateral descendant of Count Ugolino della Gherardesca, of Pisa, celebrated by Dante in his "Inferno." This palace contains little of interest beyond the beauty of its gardens; but it formerly received within its walls the historian Bartolommeo della Scala—1430—the son of a poor miller from Colle, on the road to Sienna, who was patronised by the Medici.

The Via della Pergola crosses the Via della Colonna and the Via della Mandorla; the Pergola, or Bower, was probably at one time in the midst of gardens. Here is the fashionable theatre or opera-house of Florence. The first theatre in the Uffizi, built by Buontalenti for the Grand-Duke Francis I., was abandoned in the seventeenth century, and applied to other uses. The passion for theatrical amusements, however, induced some young dilettanti to form themselves into a company, which assumed the name of Accademia degli Infuocati, and adopted as their emblem a bombshell ready to burst; they gave dramatic representations at the house of their patron Don Lorenzo, the son of Ferdinand I., which was on the site of the Palazzo Corsini, Via del Parione. After Don Lorenzo's death they hired a house in the Via del Cocomero, now Ricasoli, where is the present Teatro Niccolini; but the number of performers increasing, part of them separated, and purchased a *tiratoio* of the

Guild of Wool, in the Via della Pergola, on which they constructed a theatre of wood. Such was the beginning of the Florentine opera house. In the Via della Pergola, a tablet marks the house where Benvenuto Cellini cast his Perseus, as described in his Memoir.* Cristofano Allori had also a house here.

At the end of the Via della Mandorla, joining the Via San Sebastiano, is a large house, a detached portion of which in the Via della Mandorla is decorated with sculpture, the residence of Andrea del Sarto, when he returned from France, and afterwards of Federigo Zucchero.

In the Via San Sebastiano—so named after the Pucci Chapel in the opposite Church of the SS. Annunziata, is a group of Luca della Robbia work over a door leading to an elegant though small cloister, adorned with frescos by Pocetti, which once belonged to the Confraternity of San Piero Maggiore.

Towards the centre of the street is the Palazzo Capponi, the largest palace, with the exception of the Pitti, in Florence. It was formerly inhabited by the last representative of the elder and most celebrated branch of the family, revered and beloved by his countrymen, and hardly less held in honour by every stranger visiting Florence. His death took place in 1876.

The Capponi were in the fourteenth century a powerful *popolano* family, belonging to the Arte della Seta—Guild of Silk—and inhabited the quarter of San Frediano beyond the river. They were always found taking part against the turbulent nobles of the city, ready to check,

* The Perseus is under the Loggia de' Lanzi.

as far as in them lay, the undue aspirations for power of ambitious citizens, and fearlessly maintaining the liberties and greatness of Florence. Gino Capponi, born 1360, first gave importance to his family, by successfully directing a war which gave Pisa to Florence. Of his three sons, the descendants of one settled at Lyons in France, where they were noted for benevolence, but this branch became extinct in 1797. A descendant of another founded the Riccardi library of Florence, and is still represented by the Marchese Capponi, who inhabits a palace in the Via Bardi. From the eldest Neri is descended a long line of patriots, the last of whom was the late Marchese Gino Capponi.

The palace in the Via San Sebastiano (now Via Gino Capponi) was built after a design by Fontana. On a magnificent staircase is a modern statue of Piero Capponi, who made himself famous by his bold defiance of Charles VIII. of France. A narrow staircase, in the left wing, leads to the library, rich in manuscripts, and to the picture gallery, containing a large collection of paintings, and where the ceilings are painted in fresco. Among the most interesting is a portrait of Piero Capponi in the second room, probably taken from authentic sources, by Bronzino. Another good picture, by a recent artist, Sabatelli, represents Piero tearing the treaty in the presence of the King of France. Nearer the window is a fine, though small, picture of St. Jerome, by Carlo Dolce ; and facing the light another St. Jerome (No. 114), attributed to the school of Albert Dürer, though corrected in the catalogue to Pinturicchio, a beautiful and highly finished picture. The Infant Christ and St. John the Baptist conversing, in the rocky background, are most lovely, and the expression of the saint is very fine.

In a third room is a picture, by Gardini, of Pandolfo Ricasoli and his companion in guilt listening to their sentence by the Inquisition, pronounced in the Refectory of Sta. Croce before a crowd of witnesses. A Last Communion of St. Jerome is by Andrea del Castagno; a very sweet picture of the Madonna and Child, No. 173, is by Marco d' Oggione, a pupil of Leonardo da Vinci; above it is a fine Christ in the arms of Nicodemus, by Andrea del Sarto. No. 160 is a good portrait of a gentleman, with a little girl holding a flower, of the Venetian school. But the gem of the collection is a Communion of St. Jerome, by Filippino Lippi, a most exquisite miniature; the expression of the saint, of the priest who places the wafer in his mouth, and of the attendant monks, is true to nature, forcible and earnest; and every detail of the accessories is finished with the utmost delicacy. In a fourth room is a portrait of the late Marchese Gino Capponi when young; a fifth room contains some excellent portrait-heads. A large bed of state is shown in a room near the entrance, with rich carving, cherubs, &c., in wood gilt.

Nearly opposite the Capponi Palace is the Palace of the Velluti-Zati, Dukes of San Clemente, formerly among the merchant-princes of Florence, and inventors of velvet. They were employed at various times on important political missions abroad, and received the title of Dukes of San Clemente from one of the popes. This palace was inhabited by Charles Edward, the Young Pretender, and afterwards by the English minister at the Court of Florence.

Proceeding westward, we arrive at an old Dominican convent, directly behind San Marco, now used by the government, and therefore cleared of anything it might have

possessed of artistic value. Nearly opposite is one of the oldest botanical gardens in Europe,* which was enclosed by order of the Grand-Duke Cosimo I., to prevent the nuns being disturbed at their devotions by the noisy sounds of the game of "palla e maglio," at that time a favourite pastime of the Florentines. The game was introduced from Naples in the fifteenth century, and the ground chosen for this diversion was between San Marco and the walls, where there were no buildings at that time, except the Convent of the Dominican nuns and the Studio Fiorentino, or Academy for Artists, erected from a dying bequest of Nicolò d' Uzzano. The *maglio* was a bat by which the ball was sent to a given distance. The amusement appears to have had some analogy with our game of cricket. Pall Mall, perhaps, received its name from this game. For a full description the reader is referred to "L'Academie Universelle des Jeux," printed at Amsterdam in 1756.

CHRONOLOGY.

	A.D.
Albertinelli, Mariotto	b. 1475—d. 1520
Allori, Angiolo	b. 1511—d. 1580
,, Cristofano	b. 1577—d. 1621
Ammanati	b. 1511—d. 1589
Andrea del Sarto	b. 1488—d. 1530
Battoni, Pompei	b. 1702—d. 1787
Bologna, Giovan	b. 1525—d. 1608
Boschi Fabrizio	b. 1570—d. 1642
Capponi, Neri, founded the greatness of his family	1360
,, Neri di Gino	d. 1568
,, Piero	d. 1496

* The oldest botanical garden is at Padua, and next to that is the garden at Pisa.

	A.D.
Castagno, Andrea del	b. 1409—d. 1477
Cellini, Benvenuto	b. 1500—d. 1570
Cistercian monks established in the Via della Colonna	1220
Cleef, Joas	b. 1500—d. 1536
Correggio	b. 1494—d. 1529
Crivelli flourished	1450—1476
Dolce, Carlo	b. 1616—d. 1686
Donatello	b. 1383—d. 1466
Fontana	b. 1634—d. 1714
Fra Bartolommeo	b. 1469—d. 1517
Garofalò	b. 1481—d. 1559
Giordano, Luca	b. 1632—d. 1705
Lippi, Fra Filippo	b. 1400—d. 1469
,, Filippino	b. 1460—d. 1505
Neri, San Filippo	b. 1515—d. 1595
Panciatichi settled at Florence	1352
Passignano	b. 1558—d. 1638
Pazzi, Sta. Maddalena dei, canonized, and nuns transferred to the Via della Colonna	1670
Perugino, Pietro	b. 1446—d. 1524
Peruzzi, Baldassare	b. 1481—d. 1536
Pinturicchio	b. 1454—d. 1513
Raffaellino del Garbo	b. 1466—d. 1524
Rosa di Tivoli	b. 1613—d. 1649
Rosa, Salvator	b. 1613—d. 1673
Rosselli, Cosimo	b. 1439—d. 1506
San Gallo, Giuliano di	b. 1443—d. 1517
,, Antonio di	b. 1482—d. 1546
Scala, Bartolommeo della	b. 1430—d. 1495
Soderini, Piero	b. 1450—d. 1514(?)
Sustermans	b. 1597—d. 1681
Valori, Baccio	b. 1354—d. 1427
,, Françesco	b. 1439—d. 1498
Vinci, Leonardo da	b. 1445—d. 1519

CHAPTER XXVI.

CONVENT AND CHURCH OF THE SS. ANNUNZIATA.

THE Convent and Church of the SS. Annunziata was built by the Servi or Serviti, an order of monks founded in 1239 by seven rich and noble Florentines, who were in the habit of meeting daily to sing the "Ave Maria," or evening service to the Madonna, in the Chapel of San Zenobio, on the site of Giotto's Campanile. Their piety was so conspicuous, that the women and children as they passed them would exclaim, "Guardate i Servi di Maria," "Behold the Servants of the Virgin." This religious fervour at length led them to retire from the world, and to devote themselves wholly to the service of the Madonna. They selected for their retreat a poor and wretched cottage near the Porta dei Peruzzi, on the site of the present Church of Sta. Croce; but finding an abode so near the city unfavourable to contemplation, they removed to the summit of Monte Senario, one of the Apennines, about seven miles north of Florence, where their monastery, in the midst of its dark woods, is still visible from many parts of the city.*

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* See Mrs. Jameson's "Monastic Orders."

The Convent and Church of the SS. Annunziata was built in 1250, on the site of the ancient oratory, by one of the seven original founders of the order. At that period this quarter of Florence was outside the third circuit of walls, and was known as Cafaggio, Campo di Faggio—Field of Beech. The convent has nothing remarkable in its structure; but the church, altered and embellished at different periods, is handsome and very richly decorated. The entrance was originally towards the north.

The atrium or portico of the church faces the piazza, and is composed of seven arches, raised on slender Corinthian columns. The central arch was erected by Leo X., after a design by Antonio di San Gallo, and in 1512 it was decorated with a fresco representing Faith, Hope, and Charity, by Jacopo Carucci da Pontormo (1493—1588); but of which unfortunately little now remains. Pontormo was only nineteen years of age when he executed this fresco; and Michael Angelo esteemed the work so highly, that he declared, "If the youth continued in this path he would raise painting to the skies." There are three doors under the portico; that to the left opens on the cloister and leads to the convent; to the right is the entrance to the Chapel of the Pucci family, dedicated to San Sebastiano. It was founded about the year 1300, and was adorned with frescos by Pocetti, in the seventeenth century. It formerly contained an altarpiece—the Martyrdom of St. Sebastian, by Antonio Pollajuolo (1426—1498), which is now in the National Gallery of London, as it was sold by the Marchese Pucci in 1857. The picture is one of Pollajuolo's most celebrated works.

The central door under the portico opens on the cortile,

or court of entrance; over this door is a lunette, containing a mosaic of the Annunciation, by David Ghirlandaio, who, inferior to his brother Domenico in painting, excelled him as a mosaicist. The cortile is surrounded by an arcade, according to the old basilican type,* here a late addition made by the Medici; it is decorated with frescos, most of which are preserved under glass. They are best seen in the morning light. The earliest of the series, by Alessio Baldovinetti (1422—1499), represents the Nativity, and is painted at the back of the Chapel of the Annunciation. Alessio made use of a strong vehicle, composed of yolk of eggs mixed with varnish, by which he hoped to preserve his paintings from the weather, but unfortunately it peeled off, and the colours disappeared, as may be seen in this fresco, of which Vasari writes, that it was executed with such pains that every wisp of the straw thatch of the cottage can be counted; he imitated the effect on stone caused by rain and ice in the ruined walls, and faithfully copied from nature the root of a great ivy, painting the different colour of the two sides of the leaves, &c. A close imitator of nature, the outline drawing here, which is discovered by the destruction of the painting, is very pure and correct. The Virgin kneels in prayer before the Infant, who lies on the ground. St. Joseph is plunged in thought, his hands clasped over his right knee; two shepherds advance towards the group, and a serpent behind them is retreating through a hole in the wall, symbolizing the sin of our first parents departing with the birth of the Saviour. The Annunciation to the Shepherds is represented to the

* See "Christian Art," Lord Lindsay, vol. i. p. 13.

left of the picture, with a beautiful landscape background; a frame painted in medallions surrounds the composition.* The genuine works of Alessio Baldovinetti are very rare.

Next this fresco is the Life and Miracles of San Filippo Benizzi, by Cosimo Rosselli and Andrea del Sarto, in six compartments, preserved beneath glass. This saint joined the Servites in 1247, fifteen years after the foundation of the order; he had begun life as a physician, and had studied in Padua and at Paris, before he returned to Florence to practise his art. In obedience to a vision which appeared to him whilst attending mass in the Chapel of the SS. Annunziata, he resolved to abandon the world, and he retired to Monte Senario, where he became distinguished as a preacher, and ultimately rose to be General of the order; he died in 1285. Leo X. granted him the title of *beato* † in 1516, but he was not formally canonized until 1671. It was on the occasion of his beatification that this cortile was decorated with frescos. The first of this series was painted by Cosimo Rosselli (1439—1506?), and represents the saint assuming the habit of the order. It is not a picture of superlative merit, nor even the best specimen of the master. The five other compartments, representing the miracles of San Filippo Benizzi, are by Andrea del Sarto, and painted after 1548. Vasari relates that the sacristan of the convent, one Fra Mariano, when he engaged Andrea's services, ingeniously contrived, by rousing his

* See "Crowe and Cavalcaselle," vol. ii. p. 375.

† The decree of beatification did not confer the privilege of being invoked as an intercessor and portrayed in the churches; it was merely a declaration that the person so distinguished had passed a holy life, and been received into bliss—*beato*, "blessed."

jealousy of his brother-artist Franciabigio, to get as much as possible from him at the smallest remuneration. The first fresco by Andrea del Sarto represents San Filippo, on his road to the Papal Court at Viterbo, dividing his cloak with a leper. Next to this is one of the best of the series, —the saint, with three of the brethren, is on his way to Monte Senario, and is persecuted by the insults and gibes of a party of loose fellows; a storm arises, and these men take refuge under a tree, where they are killed by the lightning, while San Filippo and his companions pull their cowls over their heads, and quietly pursue their way. This fresco exhibits Andrea's versatility in composition, as well as his skill in landscape. In the fourth fresco, San Filippo heals a woman possessed with a demon; the incident is rendered with simplicity, the interest of the spectators is well-sustained, and there is neither coarseness nor exaggeration in the attitude and expression of the afflicted person. These three frescos were the first Andrea executed, and excited so much admiration that he was at once ordered to commence the two last of the series,—the Miracle performed on the death of San Filippo, and children healed of disease by touching his garments. In the first, a friar leans over the dead body, while groups of spectators are gathered together on either side, in the foreground; the priests in the background suspend their chant in astonishment, as they witness the miracle: a child is lying dead on the floor, but, revived by the touch of the saint's bier, he rises to life. The other fresco, in which children are brought by their parents to touch the garments of San Filippo, is remarkably well composed. A priest at the altar lays the clothes on the head of a child, who stands meekly beside his

mother; to the left a cripple receives charity; to the right an aged man approaches, leaning on his staff, supposed to be the portrait of Andrea della Robbia, personally known to Andrea del Sarto, and father of the more celebrated Luca.* An admirable bust of Andrea del Sarto, in the centre of the arcade, is by Raffaelle da Montelupo, a pupil of Michael Angelo, and is placed over his grave.

The opposite side of the cortile, also protected by glass, contains two other frescos by Andrea del Sarto, one by Franciabigio, another by Jacopo da Pontormo, and the last by Il Rosso Fiorentino.

The Visit of the Magi, and the Birth of the Virgin, are by Andrea. The former was intended for a continuation of Baldovinetti's Nativity. In the foreground, among the followers of the kings, Andrea has introduced several portraits. To the right, the figure facing the spectator is the sculptor, Jacopo Sansovino; the head nearly in profile is the musician, Françesco Ajolle; the figure in front pointing outwards is Andrea himself. The Nativity of the Virgin is one of Andrea's finest compositions. The picture is divided into two groups, of which Joachim, who sits meditating, forms the connecting link; St. Anne is the centre of attraction in the group to the right, the infant Virgin in that to the left. The females in attendance are singularly graceful and dignified. When Jacopo da Empoli, about 1570, some years after the death of Andrea, was copying this fresco, an old lady who was on her way to mass paused beside his easel, and pointing to the central figure, informed him, that was the portrait of the painter's

* See "Crowe and Cavalcaselle," vol. iii. pp. 546—550.

wife. After conversing with Jacopo some little time, she acknowledged herself to be Lucretia, the beautiful widow of a hatter, whom Andrea married, and who became the torment of his life.

The Marriage of the Virgin is by Françesco di Cristofano, better known as Franciabigio (1482—1525), a pupil of Albertinelli, and friend of Andrea del Sarto. He painted this fresco in 1513. The High Priest marries Joseph and Mary before a noble palace, covered with reliefs of Scripture subjects. The despair of the unsuccessful suitors is well represented. Franciabigio had nearly finished his painting on the eve of a great festival of the Church, some touches were still wanting, when the monks, impatient to display the work, removed the screens. The wrath of the artist knew no bounds; he hastened to the convent, and, seizing a hammer, nearly obliterated the heads of the Virgin and of several other persons, to the great amusement of his companions, none of whom could be persuaded to restore what the master had destroyed. To this day the fresco, although the best work of Franciabigio, has remained in the condition in which he left it.

The adjoining fresco, the Visitation of Elizabeth to Mary, is by Jacopo da Pontormo, the pupil of Andrea del Sarto, who executed it in 1516. Vasari praises the work, and says that Pontormo painted it in a new manner, and was especially successful in the flesh, referring particularly to the boy seated on the steps. The Assumption of the Virgin, the last of the series in the cortile, is by Il Rosso Fiorentino (1496—1541), who painted it in 1513, when only seventeen years of age. Il Rosso afterwards visited Rome and Venice, and proceeded to France, where he painted for

Francis I., and was appointed by that monarch superintendant of the works at Fontainebleau. The Madonna is surrounded in the heavens by a crowd of angels; the Apostles stand below; St. James, who wears the dress of a pilgrim, is the portrait of Françesco Berni, the satirist; and the smile Franciabigio has given him is probably in allusion to the style of comic poetry which he invented, and which has been called after him Bernesca.

The Church of the SS. Annunziata is composed of a single nave, with five chapels on either side, two short transepts, and a circular choir, surmounted by a cupola. The whole is richly decorated with paintings, stucco, and gilding. The Assumption of the Virgin on the ceiling of the nave is by Baldassare Françeschini, called Il Volterrano (1611—1689), one of the best painters in fresco of his day, and a pupil of Matteo Rosselli (the best colourist of the Revival), and of Giovanni di San Giovanni. The cupola of the tribune is also by him. Twelve frescos along the whole length of the nave, on the wall beneath the ceiling, are by Cosimo Ulivelli (1625—1704), a pupil of Il Volterrano. Before the church was as much decorated as it now is, it was customary to suspend from the roof waxen images of living eminent persons. This privilege was only granted to citizens entitled to the highest magisterial offices, or to foreign sovereigns. The effigy of Lorenzo de' Medici, by Andrea Verocchio, was thus suspended in the dress he wore when he miraculously escaped death from the daggers of the Pazzi. To remove any such effigy was considered the greatest insult and disgrace; and if one fell to the ground it was thought an evil omen. The images of Florentine citizens were hung on one side of the church; those of Popes and foreign

potentates on the other. When the SS. Annunziata was altered to please modern taste, these effigies were transferred to the outer cortile, but in the reign of Pietro Leopoldo they were wholly removed.

There are few pictures of any importance in this church. The first chapel, to the right of the entrance, contains the last work of Jacopo Chimenti da Empoli (1554—1640). The subject is the Virgin with St. Nicholas and other saints. Jacopo was a diligent copyist of the paintings of Andrea del Sarto, and one of the best masters of his period, which was that of the reformed Florentine School. This picture has, however, been so much meddled with, that it is difficult to recognise the hand of the master.

The second chapel has a good altarpiece by Piero Dandini (1646—1712), a Florentine painter of considerable merit, patronised by the Grand-Duke Cosimo III., but negligent in the finishing of his works.

In the fifth chapel, on this side, is the tomb of Orlando de' Medici, who lived in the fifteenth century, but was in no way distinguished except having been knighted by the Emperor Frederick III. in the Florentine Cathedral. The monument is, however, a fine example of the sculpture of that period, and is attributed to Simone, by some supposed to have been the brother of Donatello.

The sixth chapel contains the grave of the painter Giovanni Stradone; his bust is by his son Scipio. Strada, Stradanus, or Stradone, born at Bruges in 1536, and much employed in Rome, where he worked in conjunction with Daniele da Volterra, was a member of the Florentine Academy, and died in Florence in 1605.

The nave is terminated on either side by richly sculptured

marble organ galleries, with altars below, the work of Françesco Silvani.

In the eastern transept is a chapel containing the tomb of Baccio Bandinelli, the vain, ambitious, feeble rival of Michael Angelo, of whom so many diverting anecdotes are related by Benvenuto Cellini; he was laid here in 1529: the monument was executed by himself; the subject is a Pietà; the Saviour resting in the arms of Nicodemus, whom Bandinelli intended for his own portrait. His profile, and that of his wife, in relief, decorate the frieze to the back of the monument.

The tribune is approached from the nave by a lofty arch, on either side of which are monuments; that to the right is to the memory of the Senator Donato dell' Antella, and is by Giovan Battista Foggini. Antella, after enjoying his worldly possessions and dignities to advanced life, became a priest, and bestowed all he had on the Servites, with the condition that his money should be expended on the decoration of the church. He died in 1666. The opposite very striking monument was erected to the memory of Angiolo Marzi Medici, and is the work of Françesco di San Gallo. Angiolo Marzi was a notary of San Gemignano, and began his career as secretary to Piero Soderini, Gonfalonier of the Republic. Accommodating his views to the times, he became a faithful adherent of the Medici faction, when Soderini was expelled in 1512; and he accompanied Cardinal Giulio de' Medici when he assumed the tiara as Clement VII. Marzi was afterwards appointed Secretary to Duke Alexander, and still later to Cosimo I., who allowed him to add the name of Medici to his own, and to adopt the Medici balls in his coat of arms. He is here represented in the

dress of a bishop, with a mitre on his head, and reclining on a couch. He died in 1546, and his remains repose beneath this monument.

The tribune, or choir, is circular, and surrounded by chapels. The cupola above was built about the middle of the fifteenth century, after a design by Leon Battista Alberti, and at the expense of Luigi Gonzaga, Marquis of Mantua, surnamed the Turk, who reigned from 1444 to 1478. He was one of the first generals in Europe, but was still more celebrated for his taste in the fine arts, and for his patronage of artists at his court.

The high altar in the centre of the choir, or tribune, is raised several steps, and has a splendid *ciborio*—pyx—carved in wood by Baccio d' Agnolo, 1543. Baccio also executed the *intarsiatura*, or wood mosaic, of the choir. Immediately behind the altar is the Capella del Soccorso, where lie the remains of Giovan Bologna. He selected this place himself, and decorated it at his own expense, with the intention that any Fleming rendering good service to sculpture or architecture, might likewise be buried here. The altar-piece of the chapel, the Resurrection of our Lord, is by Domenico Cresti (1558—1638), called Passignano, from his birthplace, near Florence. The Crucifix and bronze reliefs were executed by pupils of Giovan Bologna, under his directions. The two small statues of Active and Contemplative Life are by Francavilla, the French artist, who made the statues on the bridge of the SS. Trinità. The frescos on the vaulted ceiling, which are nearly effaced, are by Bernardo Pocetti. In the adjoining chapel is a good altar-piece by Angelo Bronzino, representing the Resurrection. The next chapel contains a painting attributed to

Perugino, but more probably by one of his pupils; the Virgin is seated on a throne, surrounded by four saints; it is much injured by restorations.

The cloister and sacristy are approached through the western transept. The latter is a handsome apartment; the marble frame round the door, within the room, is delicately sculptured in the style of Benedetto da Majano.

Descending the nave to the left of the high altar, the fifth chapel from the entrance, on this side, contains an altar-piece by Perugino (1446—1524), representing an Assumption of the Virgin. The contemporaries of Perugino accused him of repeating his early pictures in his later works; and he defended himself by maintaining that he only copied what had already obtained the approbation of the public; his reputation, however, suffered in consequence, and he quitted Florence to return to Perugia. Giannicolo Manni, his pupil, is said to have painted a great part of this picture. The fourth chapel—Capella del SS. Crocifisso—has an altar-piece by Stradone, which is esteemed his finest work. In the third chapel is a copy of Michael Angelo's Last Judgment, by Alessandro Allori (1533—1607). Alessandro was the father of the more celebrated Cristofano. The head, seen above the body covered with a white sheet, is supposed to be a portrait of Michael Angelo.

The last chapel is called the Chapel of the Annunciation. It was constructed by Piero, son of Lorenzo the Magnificent, after a design by Michelozzi, and contains the so-called miraculous painting of the Annunciation, attributed by some to a certain Bartolommeo, by others supposed to be by Pietro Cavallini, the disciple of Giotto, who practised the art of mosaic as well as painting. Vasari

states that Cavallini was born at Rome in 1279, and died in 1364; but others assign an earlier date to this artist, and believe him to have been the architect of Edward the Confessor's shrine in Westminster Abbey, erected by Henry III., 1269, as well as of the crosses to the memory of Eleanor, Queen of Edward I. There is a repetition of this picture of the Annunciation, also by Pietro Cavallini, in the Church of San Marco; but that belonging to the SS. Annunziata is said to have been finished by an angelic hand, when the artist had fallen asleep and dreamt that he was unworthy to paint the mother of our Lord. This picture is considered so sacred that it is only exhibited on great festivals of the church, when the crowd of worshippers renders it impossible for any stranger to obtain a glimpse; at all other times it is invisible. The wooden Crucifix in this chapel is by Giuliano di San Gallo, and the marble image of the infant Jesus is by Baccio Bandinelli. The head of the Saviour over the altar is a good work of Andrea del Sarto. The silver lamps and rich decorations, in pietra-dura, or Florentine mosaic, were made at the expense of the Grand-Duke Cosimo I., and of his son, Ferdinand I. Ferdinand is represented in a relief, on his knees, invoking the aid of the Holy Virgin.

The Cloister of the SS. Annunziata was built by Simone Pollajuolo, "Il Cronaca," towards the end of the fifteenth century. It is surrounded by frescos, chiefly by Bernardino Barbatelli, called Pocetti, who was born in Florence, 1542. In a lunette over a door in this cloister is Andrea del Sarto's most celebrated work, the Madonna del Sacco, so called from Joseph being represented leaning on a sack of corn. Vasari declares that "for drawing, grace, beauty of colour,

liveliness, and relief, no artist had ever approached this fresco," and though this praise appears exaggerated, the work, even in its present ruined state, possesses a simple grandeur and nobleness of conception and execution which has rarely found its equal. Françesco Bocchi, a friend of Giovan Bologna, who wrote a guide to Florence,* relates that Michael Angelo was such an admirer of this work, as well as of other paintings by Andrea del Sarto, that he observed to Raffaello d' Urbino, "There is a little man (*homocetto*) in Florence who, if he is employed in works of magnitude, will make you sweat for it—*ti farà sudar la fronte;*" which observation, however (always granting the high merits of Andrea del Sarto), was, if true, an amusing piece of egotism in the great sculptor, as well as in the writer who recorded it, and must have sprung as much from jealousy for the honour of the city he belonged to, as from any just comparison between Andrea and Raffaelle.

The Company of St. Luke, or Confraternity of Artists, which was instituted in 1350, at one time held their meetings in an oratory of the Hospital of Santa Maria Nuova, but in the middle of the sixteenth century they were transferred to a chapel within this cloister. In the small vestibule leading to the chapel is a well-executed crucifix in bronze, and a very sweet low relief of the Madonna and Child, with two angels, by Mino da Fiesole. The ceiling of the chapel is painted in fresco by Luca Giordano, who was born in Naples 1632, and died 1705. Over the altar is a fresco by Vasari—St. Luke painting

* "Le Bellezze della Città di Firenze da M. Francesco Bocchi, da M. Giovanni Cinelli ampliate ed accresciute." Firenze: 1677.

the Virgin. Three other frescos decorate the walls—The Trinity, by Angelo Bronzino; a Madonna and Saints, by Jacopo Pontormo; and Solomon building the Temple of Jerusalem, by Santi di Tito. Two marble busts, by Montorsoli, the pupil of Michael Angelo, are over the doors of the chapel—one represents the Saviour, the other his own portrait. The statues around are copies from the frescos of the Sistine Chapel in Rome, and are by the pupils of Michael Angelo. The small fresco, in monochrome, above these statues, are by Pocetti. Several celebrated artists are buried beneath this chapel—Jacopo Pontormo, Franciabigio, Benvenuto Cellini, &c. The last buried here was Lorenzo Bartolini, whose graceful works in sculpture are frequently met with in Florence.

CHRONOLOGY.

	A.D.
Alberti, Leon Battista	b. 1398—d. 1480
Allori, Alessandro	b. 1533—d. 1607
Baccio d' Agnolo	1543
Baldovinetti, Alessio	b. 1422—d. 1499
Bandinelli, Baccio	d. 1529
Benizzi, San Filippo	b. 1232—d. 1285
„ „ his Beatification	1516
„ „ frescos by Andrea del Sarto of	1548
Berni, Françesco	d. 1536
Bologna Giovan	b. 1525—d. 1608
Bronzino, Angiolo	b. 1502—d. 1570
Cavallini, Pietro	b. 1279—1364 (?)
Chapel of S. Sebastiano founded	1300
Church of SS. Annunziata founded	1250
Company of St. Luke founded	1350
Cronaca, Simone Pollajuolo	b. 1454—d. 1509

	A.D.
Dandini, Piero	b. 1646—d. 1712
Empoli, Jacopo Chimenti da	b. 1554—d. 1640
Foggini, Giovan Battista	b. 1715—d. 1783
Franciabigio	b. 1482—d. 1525
„ „ his fresco in the SS. Annunziata	1513
Franceschini, Baldassare, Il Volterrano	b. 1611—d. 1689
Giordano, Luca	b. 1632—d. 1705
Gonzaga, Luigi, Marquis of Mantua	b. 1444—d. 1478
Michelozzo de' Michelozzi	b. 1396—d. 1470
Mino da Fiesole	b. 1431—d. 1486
Marzi Medici	d. 1546
Passignano	b. 1558—d. 1638
Perugino, Pietro	b. 1446—d. 1524
Pocetti, Bernardo	b. 1542—d. 1612
Pollajuolo, Antonio	b. 1426—d. 1498
Pontormo, Jacopo Carucci da	b. 1493—d. 1588
Rosselli, Cosimo	b. 1439—d. 1500
Rosso, Il	b. 1496—d. 1541
San Gallo, Giuliano di	b. 1443—d. 1517
„ Françesco di	b. 1482—d. 1546
Servites, Order of, founded	1239
Silvani, Gherardo	b. 1570—d. 1675
Stradone, Giovanni	d. 1605
Ulivelli, Cosimo	b. 1625—d. 1704

CHAPTER XXVII.

PIAZZA OF THE SS. ANNUNZIATA, AND HOSPITAL OF THE FOUNDLINGS—"INNOCENTI."

THE piazza in front of the Church of the SS. Annunziata is adorned by two handsome fountains, placed here in 1643. They are composed of a mixture of bronze and marble, and represent sea-monsters, executed by Pietro Tacca, of Carrara, a pupil of Giovan Bologna, who lived in the early part of the seventeenth century. He also cast the equestrian statue of the Grand-Duke Ferdinand I. in the centre of the piazza, which was modelled by Giovan Bologna in his old age, and was placed here six months after his death. The bronze was supplied from cannon taken from the Turks at Bona, in Africa, by the knights of St. Stephen, a military order instituted by Cosimo I. Ferdinand was the second son of Cosimo, and was educated for the church; but on the death of his brother Francis* he ascended the throne of Tuscany, and as he was less cruel than his father, though not less eager for territorial aggrandisement, he was not quite as much hated by his subjects.

* Francis I. and his wife Bianca Capello died within a few hours of one another at Poggio a Cajano, in 1587.

On either side of the piazza are arcades of very elegant proportions, raised several steps. That to the right of the church was built by the monks of the adjoining convent of the SS. Annunziata about the year 1520, after a design of Antonio Giamberti di San Gallo, a brother of Giuliano di San Gallo. The houses beneath this arcade are let out to private individuals. The arcade to the left of the church was built after a design of Filippo Brunelleschi. It is decorated with medallions of the Della Robbia school, representing swaddled infants, varied in form and expression, and charmingly executed. Beneath the arcade are busts of the Medicean grand-dukes, and over the doors are lunettes, one of which is modern, the other a fine fresco by Il Graffione, a pupil of Alessio Baldovinetti,* representing the Eternal surrounded by angels. The central door leads into the cortile of the Foundling Hospital—Spedale degli Innocenti—round which are again images of swaddled infants, the cock of the Bigallo, and the gate of the Art of Silk. This institution, one of the earliest of the kind, was founded in 1421, when Giovanni de' Medici was gonfalonier, who was stimulated to this good work by an eloquent appeal from Leonardo Aretino.† The management was confided to the Guild of Silk, and the building was constructed by Françesco della Luna, after a design of his master Brunelleschi, upon gardens and land belonging to the Albizzi family. The hospital was opened in 1444, and gradually acquired additional funds by the successive incorporation of smaller analogous institutions previously exist-

* See Vasari, "Vite dei Pittori," vol. iv. p. 106.

† The monument of Leonardo Aretino is in Sta. Croce.

ing.* It was liberally endowed by the Medici and succeeding grand-dukes. During the reign of Pietro Leopoldo, 1765—1790, the Innocenti underwent some important reforms. Most of the boys admitted to the charity are brought up as field labourers, but receive aid from the institution until the age of eighteen. The girls can claim marriage dowries, and are under the guardianship of the institution until the age of thirty-five; but when younger, they are sent out as domestic servants, or are educated for a trade. Between seven and eight thousand foundlings are annually supported, though few are actually maintained within the building. The larger number, soon after admission, are dispersed among the peasantry living round Florence, who are paid for their maintenance until they are old enough to return to the institution within the city.

There are several interesting pictures in the Commission-room of the Innocenti, the pious gifts of artists and their patrons. One of the most important is by Filippo Lippi, 1412—1469, in which a boy-angel brings the Christ-child to the Madonna. It is almost a *replica* of one in the room of early Tuscan masters in the Uffizi Gallery; this picture is, however, superior in refinement, grace, and fresh harmonious colour. Instead of two angels there is but one; the head, throat, and hands of the Virgin are exquisitely modelled, and the figure of the Child is drawn with the utmost care and delicacy. Another very fine picture in this room is by Piero di Cosimo, 1460—1521, the master of Andrea del

* An institution in the Via della Scala was converted into the Convent of San Martino, but remained long in possession of a fine piece of Robbia ware, representing swaddled infants, which is now in the Bargello.

Sarto; Elizabeth of Hungary is here represented offering roses to the Christ-child, who is seated on his mother's knee. Groups of saints are on either side. The Virgin is sweet and tender in composition, and the drawing good. A predella, divided into four parts, is by Domenico Ghirlandaio. The subjects are: The Marriage of the Virgin, The Presentation in the Temple, The Baptism, and The Entombment; the last is especially fine. This predella originally belonged to the altar-piece of the Church of the Innocenti. The other pictures are: The Martyrdom of St. John, by Ghirlandaio; an Annunciation, by Piero di Cosimo; the same subject by Pietro Cavallini, who, as already mentioned, painted the sacred picture in the SS. Annunziata; and a Madonna gathering children beneath her mantle, by an unknown master, probably painted in allusion to the object of this institution; the children are extremely lovely, playful, and tender.

Near the entrance to the Church, within the cloister, is a most exquisite relief in Robbia work, representing the Annunciation. The angel, with look inspired, bends reverentially before the meek and lovely Virgin; a vase of lilies is between them, and a garland of cherubs' heads, beautiful and varied in their infantile expression, surrounds the group.*

The only picture of merit within the church is the altar-piece—The Adoration of the Magi, by Domenico Ghirlandaio, executed in 1498, his greatest work on panel. The Virgin, a calm, dignified figure, holds the Child tenderly on her knee; Joseph stands near, with the usual accompaniments of the ox and the ass; the principal

* See illustration at the beginning of this chapter.

Annunciation, by Luca della Robbia, Hospital of the Innocents. p. 446.

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king, a noble old man, kneels reverently and kisses the Child's foot; the second king, a beautiful youth, with long fair hair, holds a jewelled glass cup in his hand; his cloak falls from his shoulders in majestic folds; behind him are three fine portrait-like heads. On the opposite side are groups of persons, evidently portraits, who represent the followers of the Magi, and in the far distance is seen the Annunciation to the Shepherds, who are feeding their flocks on a hill. The Murder of the Innocents is represented to the left, where a winding road leads up to a convent and a church. The shed over the Holy Family is supported by pilasters with rich arabesques, and beyond is a river and mountainous landscape, a town and church with a spire. Two shepherds look over the wall. The group of the Murder of the Innocents has evidently formed a study for Raffaelle in his composition of the same subject, especially that of a mother escaping with a child in her arms, whilst an older one is running towards the river. One mother is seated on the ground, whilst a third attempts to fly from a soldier, who holds her back by her hair, and raises his arm to strike. Two of the Innocents, clothed in white, typical of their having entered into glory, and with bleeding wounds, kneel before the Saviour, and are presented to him by St. John the Baptist and St. John the Evangelist; these children, who form the most beautiful part of the picture, are, however, attributed to Fra Filippo Lippi. In the midst of the group to the right of the Virgin, and the fourth figure from the side of the picture, is Ghirlandaio's own portrait. The colour is full and simple; the details are carefully finished, and there is great power and precision in the drawing, but, above all, a wonderful grace and truth of expression.

CHRONOLOGY.

	A.D.
Aretino, Leonardo	b. 1369—d. 1444
Bologna, Giovan	b. 1525—d. 1608
Brunelleschi, Filippo	b. 1377—d. 1444
Cavallini, Pietro	b. 1279—d. 1364(?)
Cosimo, Piero di	b. 1460—d. 1521
Fountains in the Piazza di SS. Annunziata . .	1643
Ghirlandaio, Domenico	b. 1449—d. 1493
,, ,, his altar-piece in the Innocenti	1488
Innocenti Hospital founded	1421
,, ,, opened	1444
Lippo, Fra Filippo	b. 1412—d. 1469
Robbia, Luca della	b. 1400—d. 1481

CHAPTER XXVIII.

CONVENT OF STA. MARIA DEGLI ANGELI.—IL CASTELLACCIO.—CINQUE LAMPADE.—VIA RICASOLI.—VIA DELLA SAPIENZA.—CHURCH OF SAN MARCO.—VIA CAVOUR. — MARUCELLIANA LIBRARY. — PALAZZO RICCARDI.—PALAZZO MARTELLI.—PALAZZO GINORI.

FROM the Innocenti, the Via dei Fibbiai, where lived Andrea del Castagno, leads to the Via degli Alfani. In this street was formerly one of the most considerable monasteries of Florence, known as the Sta. Maria degli Angeli: the roughly-hewn wall at the corner is the remains of an unfinished building designed by Brunelleschi, with the intention of enlarging the church; from its octagon form, resembling a fortress or castle, it has obtained the name of the Castellaccio, or the ugly castle. The monastery was founded about 1293 by a certain Fra Guittone, of Arezzo, assisted by Don Frediano, the prior of the Calmaldolese monastery in the Casentino.

Fra Guittone, of Arezzo, was one of the Gaudenti, or Jovial Friars, mentioned by Dante in his "Divina Commedia." Guittone was a poet, and first brought the Italian sonnet to perfection; he left behind him the earliest specimens of Italian letter-writing. One of his most celebrated letters was ad-

dressed to Florence, beginning, "O queen of cities, court of justice, school of wisdom, mirror of life, and mould of manners! whose sons were kings reigning in every land, or were above all others, who art no longer queen but servant, oppressed and subject to tribute! no longer court of justice, but cave of robbers, and school of all folly and madness, mirror of death and mould of felony," &c., &c.

Dante mentions Guittone in his "Purgatorio," where another poet, Buongiunta, of Lucca, addresses the author in these words:—

"Ma di, s' io veggio quì colui, che fuore
Trasse le nuove rime, cominciando,
'*Donne ch' avete intelletto d'amorè?*'
Et io a lui: 'Io mi son un, che, quando
Amore spira, noto; et a quel modo
Che detta dentro, vo significando.'
'O Frate, issa veggio,' diss' egli, 'il nodo
Che 'l notaio,* e Guittone, e me ritenne
Di quà del dolce stil nuovo, ch' i' odo.
Io veggio ben, come le vostre penne
Diretro al dittator sen vanno strette
Che delle nostre certo non avvenne;
E qual più a gradire oltre si mette,
Non vede più dall' uno all' altro stilo.'
E quasi contentato si tacette."†

Purgatorio, xxiv. 49.

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* Jacopo da Lentino, or "the Notary," was a Sicilian poet who flourished about 1250, in the later days of the Emperor Frederick II. See notes to "Dante," Longfellow, p. 431.

† "But say if him I here behold who forth
Evoked the new-invented rhymes, beginning
'*Ladies that have intelligence of Love?*'

Dante apparently did not place a high value on Guittone's verses, or at any rate esteems him inferior to another poet, Guido Guinicelli, who is supposed to speak thus to the friar:—

"Così fer molti antichi di Guittone;
Di grido, in grido, pur lui dando pregio,
Fin che l' ha vinto l' ver con più persone." *
Purgatorio, xxvi. 124.

The spot chosen for Sta. Maria degli Angeli was outside the Porta a Balla, on the same ground of Cafagiolo—Campo di Faggio, Field of Beech—on which the SS. Annunziata was first built, and the foundations were laid with great pomp and ceremony by the bishop, the gonfalonier, and other magistrates of Florence. The wealth of the monastery rapidly increased by donations in money and land. During the plague of 1348 all the monks perished, and a fresh supply were sent

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And I to him: 'One am I who, whenever
Love doth inspire me, note, and in that measure
Which he within me dictates, singing go.'
'O brother, now I see,' he said, 'the knot
Which me, the Notary, and Guittone held
Short of the sweet new style that now I hear.
I do perceive full clearly how your pens
Go closely following after him who dictates,
Which with our own, forsooth, came not to pass;
And he who sets himself to go beyond,
No difference sees from one style to another.'
And, as if satisfied, he held his peace."
Longfellow's Translation.

* "Thus many ancients with Guittone did;
From cry to cry still giving him applause,
Until the truth has conquered with most persons." *

* See Longfellow's translation and notes.

from the Hermitage of Calmaldoli, who soon gained a reputation for industry in embroidering priests' vestments, and in illuminating liturgies and choral books. Whilst the Ciompi riots were raging in the city, many Florentines brought their treasures for security to this monastery, but it was unhappily attacked and plundered by the mob. The enlargement of the church, for which Brunelleschi was employed, was commenced with funds bequeathed for that purpose by one Matteo degli Scolari in 1424; but the Government used the money for a war with Lucca, and the Castellaccio was left as a monument of their unfaithful discharge of a dying man's request. The Grand-Duke Cosimo I. proposed to turn it into a drawing academy, but changed his intention; the roof was allowed to fall in, and the work of Brunelleschi was left a ruin. It is now the studio of the sculptor Signor Pazzi, who composed the statue of Dante, which is in the centre of the Piazza di Sta. Croce, and who has just completed a fine statue of Savonarola.

The pious lives of the monks of Sta. Maria degli Angeli induced Pope Boniface IX. to grant plenary indulgence to every person dwelling within the precincts of the monastery; and the Florentine Republic cancelled all their debts Early in the fourteenth century, a Neapolitan, Ambrogio Traversari, celebrated for his learning, was chosen General of the Order. Whilst yet a simple monk, he persuaded the prior to allow a new academy for the study of Greek and Latin to hold its meetings within their walls; and here Cosimo, afterwards Pater Patriæ, and his brother Lorenzo, sons of Giovanni de' Medici, with Gino Capponi, Landini, Bernardo Pucci, and others, who afterwards became celebrated, received their education. When Pope Eugenius IV. came

to Florence in 1435, Ambrogio was sent with several eminent citizens to meet him at Leghorn. Besides his reputation for learning, and as a reformer of morals within the monasteries, Ambrogio was known for his skill in music and embroidery.

Not long ago there was a beautiful group of Luca della Robbia over the doorway leading to the former monastery, but this, with other works of art within the building, have been removed.* A few frescos still remain; one by Ridolfo Ghirlandaio in the cloisters, and two Crucifixions by Andrea del Castagno; that by Castagno, in the first cloister, represents the Saviour life-size, between the Virgin and St. John; St. Benedict is next to the Virgin, and St. Romualdo by St. John; the Magdalene is at the foot of the cross. All this part of the building has been incorporated into the Hospital of Sta. Maria Nuova, and is partly used for lecture-rooms. Opposite Sta. Maria degli Angeli is the fine palace of the Counts della Porta, once Palazzo Giugni, to which family it had descended from the family Da Firenzuola. The palace was built after a design by Ammanati, upon the remains of the ancient Convent of Sta. Margherita, which was inhabited by Camaldolese nuns. Between this and the Canto alla Catena, called so from the Alberti arms—the Fetters—on a house there, was one of the celebrated *tiratoj* of the Guild of Wool. At the corner of the Via del Castellaccio, leading into the Via de' Servi, is a tablet marking the dwelling of the sculptor Benedetto da Majano. In the Via de' Pucci, between the Via de' Servi and the Via

* Two of the finest pictures, by Lorenzo Monaco and by Bernardo Mainardi, have been transported to the Gallery of the Uffizi, 1877.

Ricasoli, is the Palace of the Marchese Pucci, whose family contributed to the decorations of the Church of the SS. Annunziata; within the palace is a gallery of pictures, including some good Botticelli's, but difficult of access, since the marchese has given strict orders to refuse admittance to all strangers. At the corner of the Via Ricasoli, formerly Cocomero, is a tabernacle before which hang five lamps, well known throughout Florence as the "Tabernacolo delle Cinque Lampade." * In the house to which it is attached lived Andrea Tafi, the author of the miraculous picture of a Madonna and Child, contained within the tabernacle. Buffalmacco and Giotto were likewise inhabitants of this dwelling. The little palace adjoining was built by Buontalenti, and belonged to Serguidi, the Secretary of the Grand-Duke Francis I.

In the Via Ricasoli, opposite the suppressed Convent of San Nicolò, lived Donatello.

Returning to the Piazza della SS. Annunziata, the large palace to the left of the Via dei Servi belongs to the Manelli family, who date their origin back to Roman times, and at whose expense the Ponte Vecchio was built; but their history belongs to the Oltr' Arno. In one of the houses under the arcade in the piazza, opposite the Innocenti, lived, until 1528, the painter Françesco Rustici. Here he entertained his companions at supper; and a story is related that on one occasion Andrea del Sarto brought hither a dish of sausages and jellies, built up to resemble the Baptistery, with quails in the midst, to represent the priests in the choir.

* The Cinque Lampade formed the subject of tales by Sacchetti and Bocaccio.

In the Via della Sapienza, adjoining the Monastery of the SS. Annunziata, a building was commenced, intended for a college to instruct youth in science and letters. The money for this purpose was provided by the will of Nicolò Uzzano, and the trust confided to the Consuls of the Mercanzia. But the college was never finished, and all that remains of Uzzano's bequest is the name Sapienza given to the street, and his arms on the outer walls of the monastery. The incomplete building was used by the Grand-Duke Cosimo I., partly to contain the lions of the State, partly as a stable for his horses. The opposite side of the street is now chiefly occupied by sculptors who have their studios here, and of whom Dupré, who executed the principal statues and reliefs for the façade of Sta. Croce, is the most remarkable. The corner house of the Piazza di San Marco is the Accademia delle Belle Arti, which contains the finest collection of pictures by the early masters, and has also lecture rooms for the professors of the Florentine University. The building was originally the Hospital of St. Matthew, founded by one Lemmo, who confided the care of it to the Consuls of the Guild of Merchants of Exchange, "del Cambio," to which he himself belonged, and of which St. Matthew was the patron saint. The arms of Lemmo and of the Guild of Exchange still remain on the walls, and a fresco within one of the rooms, by Andrea del Sarto, commemorates the ward for sick women. Leopold I. converted this hospital into the Academy of Fine Arts. A row of low houses once occupied the side of the piazza facing the church, one of which was inhabited by the beautiful Bianca Cappello, when she fled hither with her husband from Venice; and here she was first seen by the Grand-Duke Francis I.—an event which

led to the murder of Bonaventura, and to his widow becoming Grand-Duchess of Tuscany. On the western side was the Nunnery of Sta. Caterina, divided by the Via degli Arazzieri, now demolished for a Government building, and beyond it, towards the north, was the Giardino Medici di San Marco, where Lorenzo the Magnificent instituted a school or academy for young painters and sculptors. The place was sacked in 1494, when Piero de' Medici was driven from Florence, but restored to its original purpose by Giuliano de' Medici in 1512. Under Cosimo I. the funds for its support were withdrawn, but it was again restored by Prince Antonio, the supposed son of Duke Francis I. and Bianco Cappello; here he was allowed, by the succeeding Grand-Duke Ferdinand I., to end his days unmolested. Ottaviano de' Medici, the ancestor of the Neapolitan branch of the Medici, occupied the Palace at one time, and bestowed a part of it on the Scalzi, or Barefooted Friars, for whom Andrea del Sarto painted the frescos in the cloister.

The Via Larga, or Cavour, extending from the walls to the Via Martelli, or Piazza del Duomo, is a wide street of palaces. Near where once stood the Convent of Sta. Caterina, were the houses of the Marucelli family, one of which contains the Public Library. Seven members of this family filled the office of Priors of the Republic, and Françesco Marucelli, an accomplished scholar, who died in 1703, bequeathed his valuable library to his native city. The number of volumes on all subjects is now nearly twelve thousand, arranged partly in rooms on the ground-floor, partly on the first floor of the palace. The governors propose to confine this library as much as possible to subjects relating to Art,

and to increase the collection of engravings, which is very meagre compared with the Uffizi, or with other public collections in Europe, for the present collection hardly exceeds six thousand. One of the most interesting volumes here contains the portraits of the first members of the Accademia del Cimento, drawn in crayon by Il Padovannino, an artist of the Venetian School, who was famous for his accurate likenesses; he was born in 1562, and died 1617. This little volume contains upwards of twenty portraits, beginning with the painters; the sculptors follow, next the poets, and lastly the philosophers. The most remarkable are—Annibale and Agostino Caracci, Michael Angelo da Caravaggio, Guercino, Cesare d' Arpino, Simon Vouet, and Galileo Galilei, which last seems to convey a far more life-like, and therefore truer idea of the man, than the portraits of him in oil. The forehead is singularly high; the small blue eyes are full of animation, and, though the features are coarse, there is nobility and dignity of soul in the calm serious expression of the great philosopher.

A copy of Dante, printed in Florence in 1481, by Lorenzo della Magna, and illustrated by Botticelli, is the most perfect extant, except that in the Riccardiana Library; eighteen of the twenty illustrations are to be found in this volume.

A folio volume contains specimens of various early masters of engraving, beginning with nielli, or impressions made from engravings on a silver plate. There does not, however, appear to be any examples of the inventor of this art, Maso Finiguerra; they are chiefly by Peregrini and Da Cesena, or Da Cesio, of the sixteenth century, who also bears a high reputation; the Combat of Giants in

a Forest, is a well-known engraving by Antonio Pollajuolo; several are by Robetta, one of which is the Visit of the Wise Men; another by the same artist, of a mother pointing to some object beyond the picture, whilst a pair of lovely children listen to her, is a charming composition, full of nature and grace. Robetta was a Florentine engraver, born about 1460, of whom little is known except that he belonged to one of those numerous societies in Florence, the members of whom called themselves La Compagnia del Pajuolo—(stock pot), who supped by turns at one another's houses, bringing their own food. Andrea del Sarto belonged to this club, of which, from the anecdote related of Andrea's contribution to a supper at his house, Rustici was probably also an associate.* The Calumny of Apelles, by an unknown engraver, with the names of the allegorical personages inscribed, throws light on Botticelli's composition in the Gallery of the Uffizi. There are several very fine specimens of the works of Andrea Mantegna; four dancing nymphs beautifully drawn, light and graceful in movement, and very lovely in features and expression; Judith with the Head of Holofernes is a magnificent composition. The rest of this volume contains principally German and French engravings.

Among the Florentine engravings are several from Michael Angelo's Last Judgment; a splendid copy of the great sculptor's group of Christ sinking between Nicodemus and Mary, which is behind the high altar of the Duomo, but which is reproduced here with a landscape background;

* See above at p. 140. Also Bryant's "Dictionary of Painters and Engravers."

the Dream of Human Life, by Michael Angelo, of which the oil-painting is in the National Gallery of London; a portrait of Baccio Bandinelli, displaying some of his groups of sculpture. One volume contains engravings from the designs of Raffaelle, Michael Angelo, and Baccio Bandinelli, by the celebrated Venetian engraver, Agostino Musi, born 1490, and a pupil of Marc Antonio; among these engravings is one from Michael Angelo's celebrated cartoon, now lost, of Soldiers bathing; also a copy of the Apollo Belvedere, as it must have appeared before the restorations were added. The remainder in this volume are again German prints. Another contains engravings by a German named Kruger—1576—from the paintings of Andrea del Sarto.

The English school is only represented by Houbraken's illustrations of Birch's Lives.

Not far from the Marucelliana Library, at the corner of the Via Guelfa, is the house once inhabited by Bernadetto de' Medici, the son of Ottaviano de' Medici, and brother of Pope Leo XI. He was a patron of art and letters.

At No. 37 in this street lived and died the modern poet, Giovan Battista Niccolini. He was born in 1782, at a period when Tuscany, following the example of France, was attempting to introduce reforms into her administration, and when the Inquisition was at length abolished, and the instruments of torture publicly burned. Niccolini was connected, by his mother's side, with Vincenzio Filicaia, whose Ode on Italy is read by every Italian scholar. Whilst studying at Pisa, in 1799, he became one of the most ardent advocates for a republic, but necessity obliged him to seek the means of gaining a livelihood, and he therefore could only take a passive interest in politics. In 1807 he was

appointed Professor of History and Mythology in Florence, under the auspices of Elisa Buonaparte, Queen of Etruria, who was an enthusiastic admirer of all that belonged to ancient Greece. The subjects for his muse were taken from classical story, and elicited the warm eulogiums of Ugo Foscolo. His aim in all he wrote was tc inspire his countrymen with the ancient spirit of freedom, to expose the impostures of priests, and the turpitude of princes. The "Foscarini" was acted at the theatre which now bears Niccolini's name, in the Via Ricasoli, then Cocomero, where it was received with enthusiasm, as well as throughout Italy; Niccolini's words, addressed to the foreigner, French and Austrian, "Repass the Alps and you will again become our brothers," were everywhere repeated. His most famous tragedy is "Arnaldo da Brescia," in which he reproduced Dante's idea that the temporal power of the Pope was inconsistent with the office of a Christian bishop and head of the Church. Niccolini died on the 20th of September, 1861.

At the southern end of the Via Cavour is the Palazzo Riccardi, formerly Medici, one of the noblest structures in Florence. It was in 1430 that Cosimo il Vecchio, the Pater Patriæ, began this magnificent palace, after a design by Michelozzo Michelozzi. He chose the site near the Church of San Giovannino, then a little oratory built where once existed houses belonging to a great-uncle of Cosimo. The lower part of the palace consists of bold, roughly hewn stones, usual in Florentine architecture, which unites an appearance of solidity and strength with light and shadow, so essential to beauty under the glare of a southern sun. Above, is the equally characteristic broad overhanging roof supported by brackets. The windows are extremely beau-

tiful, arched, and with a column in the centre; they were designed by Michael Angelo, who added to those in the lower storey the grating with that peculiar projection outwards, which has been called *inginnocchiata*, or the kneeling. Iron rings are attached to the sides of the windows for the purpose of holding banners or for illuminations, whilst those below were for torches. The larger rings were used to tie the horses of visitors to the palace. In the corner is one of Nicolò Caparra's beautiful *fanali*, lanterns—inferior, however, to that on the Pazzi Palace. No sooner was the Medici Palace finished than the death of Cosimo's favourite son, Giovanni, plunged the owner into the deepest sorrow. The broken-hearted father caused himself to be carried through all the rooms, exclaiming that his home was now too large for his family.

When Charles VIII. of France visited Florence, he inhabited this palace; here also Giovanni de' Medici, the son of Lorenzo the Magnificent, returned as Pope Leo X., accompanied by the Emperor Charles V. It was in this palace that Duke Alexander, the Moor, was murdered by his own cousin Lorenzino, and his successor, the Grand-Duke Cosimo I., caused the wing in which the murder was committed to be pulled down, when a lane called Del Traditore—the Traitor—connected the Via Cavour with the Via Ginori. This was afterwards blocked up by stables built by the Riccardi, who bought the palace in 1659 from the Grand-Duke Ferdinand II.; but the Riccardi were only allowed to build their stables here on condition that an empty space should be left above, where had been the room in which the ancestor of Ferdinand was assassinated, and that the public should be allowed a free

passage across the court of the palace to the Via Ginori. The sarcophagi around this court were the same which once stood outside the Baptistery, and the statues and other antiquities were collected by the Riccardi, and brought here in 1718. A rich library of rare works, collected by the Marchese Vincenzio Capponi, was brought to the Riccardi on the marriage of his daughter with one of that family. The library, with the palace, is now public property. In one room there is a ceiling gorgeous with carving and gilding; in another, a fine fresco by Luca Giordano, a Neapolitan painter, born in 1632, whose merits lay rather in a fertile invention, facile execution, and brilliant colouring, than in taste or beauty of composition.

The greatest treasure of the palace is the old chapel painted in fresco by Benozzo Gozzoli, which, both from its excellent state of preservation and intrinsic merits, is one of the most valuable as well as interesting works of art in Florence.

Benozzo Gozzoli, born in 1400, was a pupil of Fra Angelico, and though he possessed a mind less exalted than his master, he had merits which entitle him to a high place in Art. He was most successful in landscape, and his compositions are varied, and display marvellous ingenuity in the arrangement of numerous figures. This chapel had originally no window, but was lighted by silver lamps. The altar-piece is supposed to have been the picture of the Madonna to whom angels bring the infant Christ, by Fra Filippo Lippi, now in the room of old masters in the Gallery of the Uffizi. On either side of the altar, Benozzo Gozzoli has painted angels worshipping; those nearest the altar kneel in natural and graceful attitudes; their heads are

bent, their countenances absorbed in earnest devotion, and their hands are clasped in prayer or crossed on their bosoms; behind them, angels approach on foot, whilst others descend from the heavens, and nestle in the tall branches of the trees or gather roses in a lovely garden; birds of various kinds are introduced in these compositions. On the angles of the walls, within the chapel itself, are seen the shepherds leaving their flocks to follow the Star of Bethlehem; these are beautifully composed. The rest of the walls is covered with innumerable figures, who represent the visit of the Wise Men of the East, most of whom are portraits of distinguished men; that of Gozzoli himself and of other painters are introduced amidst the crowd of followers to the right of the altar; in the foreground are Cosimo Vecchio and his brother Lorenzo, the ancestors of the two branches of the House of Medici. The youth on horseback in front was probably intended for Lorenzo the Magnificent; the Emperor of the East faces the window, and in the corner, on the wall to the left, is seen the grey-bearded head of the Patriarch of the Greek Church. The second youth on horseback may possibly be a portrait of Giuliano, Lorenzo's brother; he has a hunting leopard seated behind him, and another held in leash below. The landscape background is enlivened with groups of persons, as well as every description of animal, and in the distance are other groups.

Next the Palazzo Riccardi is the Church of San Giovannino, or San Giovanni Evangelista, on the site of the Oratory built in fulfilment of the will of Giovanni di Lando de' Gori, at the corner of what was once the Via degli Spadai, or Swordmakers, afterwards de' Martelli, from the family of that name who had their houses in this neighbourhood.

The body of the murdered Duke Alexander was concealed in this church in 1536. When the Jesuits came to Florence, under the patronage of Eleanora di Toledo, the wife of the Grand-Duke Cosimo I., this Oratory and the adjacent houses were given to them, on the site of which to build their church; and Bartolommeo Ammanati, the celebrated architect and sculptor, gave his whole patrimony to furnish the means. He had married Laura Battiferi, a lady who was remarkable as a painter and poetess as well as for her literary attainments: Ammanati and his wife are buried in the Chapel of St. Bartholomew in this church, where is a picture, by Bronzino, of Christ and the Apostles: an old woman behind is the portrait of Laura Battiferi.

The Via della Forca, behind the Via Martelli, contains the Palazzo Martelli, belonging to a descendant of one Roberto Martelli, whose greatest distinction is having been the patron of Donatello, whom he received as a boy into his house, and treated like a son. As a token of his gratitude Donatello afterwards presented him with a statue of St. John the Baptist, still in the possession of the family, one of the master's best productions. The figure is full-length, with emaciated limbs, and clothed in the garment of camel's hair. The effect of long fasting is given by the pinched nostrils and large eyes; the lips are apart, showing the teeth, and the eyebrows are raised; the details are highly finished. In the same room with this statue is a very fine bust of St. John the Baptist when a youth, by Donatello; the round forms and the surface given to the marble is extremely beautiful, and there is a peculiar sweetness in the expression of the mouth and half-closed eyes; the throat and hair are carefully modelled. This bust was conveyed to the

Baptistery in 1541, to grace the ceremony of baptism of the eldest son of the Grand-Duke Cosimo I. and Eleanora of Toledo.

In the Via della Forca is a very lovely image of the Madonna and Child and St. John, by Mino da Fiesole. It is in rather flat relief, but is a particularly sweet example of this artist's works.

At the corner of the Via della Forca and the Via Cerretani is a tablet, pointing out the former residence of the poetess Corilla, who was crowned in Rome.

In the Via de' Ginori, behind the Palazzo Riccardi, and running parallel with the Via Cavour from the Piazza di San Lorenzo to the Via degli Arazzieri, is the Palazzo Ginori. The family of Ginori, which has given many remarkable and patriotic citizens to Florence, is descended from one Gino Benvenuto, who settled in Florence in this district, near San Lorenzo, about the year 1304. The Marchese Carlo Ginori, who died in 1757, instituted the manufacture of porcelain near Florence, which is still celebrated throughout Europe. He began by collecting all the different earths of Tuscany; and he freighted a ship in which he sent out young men to collect models not only from the principal manufactures of Europe, but from China. They also imported rare plants from the East, which were introduced into Italy, as well as gold fish from China. His porcelain manufactory was opened in 1740, and was enlarged and improved by his son, the Marchese Lorenzo Ginori.

The Palazzo Ginori contains a small but select collection of pictures. The most valuable is a very fine painting, by Luca Signorelli, of the Holy Family. The Madonna stands behind a wall or ledge, on which the infant Christ bends to

kiss the little St. John, who kneels, and whose countenance is most lovely, expressive of child-like innocence and reverence. To the left, in the landscape background, St. Jerome is represented, to the right, St. Bernard, with a church on a hill. Another picture of a Madonna and Child is by Botticelli—a very sweet and good example of the master; over this is another doubtful picture, by Signorelli. Some landscapes by Albani, and a highly finished head of an old man by a German artist, with one or two other pictures, are all contained in this room; in the ball-room, beyond, are some interesting sketches by Paolo Veronese, and a good portrait by Sustermans.

Returning to the Piazza San Marco, the Church of this name has been several times altered and embellished. It consists of a simple nave, with chapels on either side and a square tribune richly decorated, by Piero Françesco Silvani, who lived in the seventeenth century, so that the church appeared very differently when Savonarola was prior. A few traces of fresco, said to have been by Pietro Cavallini, remain on the left wall of the nave. On the *facciata* outside is St. Dominick with his dog, which Mrs. Jameson alludes to, as a typical statue of this saint, "familiar to strangers visiting Florence." Over the principal entrance within the church is suspended a wooden Crucifix, painted by Giotto, with a gold ground; this is supposed to be the same which established Giotto's superiority over Cimabue, and called forth the lines in the "Purgatorio:"—

> "O vanagloria delle umane posse
> Com' poco verde in su la cima dura
> Se non è giunta dall' etati grosse!

Credette Cimabue nella pintura
Tener lo campo, et ora ha Giotto il grido
Si che la fama di colui oscura."
Purgatorio, xi. v. 91—96.*

Vasari mentions this Crucifix with commendation, and supposes it to have been painted after Giotto's visit to Naples and Rome.

The first altar to the right contains an Annunciation by Pietro Cavallini, which is never exhibited without special permission from the Pope. Over the fourth altar in the chapel of the Ricci family, is a large mosaic of a Madonna, brought hither in 1609 from the Oratory of the Porta Santa and presented by Michael Angelo to the Ricci.

The arch over the last chapel on this side is crowned by a statue of San Zanobius; it is placed too high to judge of its merits; but opposite is a good statue of Sant' Antonino, by Giovan Bologna. A door to the right of the high altar leads to the sacristy and convent. The sacristy contains a statue of Sant' Antonino, by Montorsoli, a pupil of Michael Angelo. The Chapel of the Holy Sacrament, to the left of the high altar, contains paintings by Bernardo Pocetti, Santi di Tito, Jacopo d' Empoli, Passignano, Bilivert, Salsetti, and Curradi, all of them good artists of the sixteenth and seventeenth centuries; but none of these pictures are of great

* "O thou vain glory of the human powers,
How little green upon thy summit lingers
If 't be not followed by an age of grossness!
In painting, Cimabue thought that he
Should hold the field, now Giotto has the cry,
So that the other's fame is growing dim."
Longfellow's Translation.

interest, and the chapel is so dimly lighted, they are not easily seen.

The left transept is entirely occupied by the Chapel of Sant' Antonino, and contains the remains of the good bishop. The walls are covered with frescos by Passignano, who was the pupil of Federigo Zucchero; he was the friend of Cigoli, and the Master of the Caracci. On the right wall is painted the interior of San Marco, as it appeared when the body of the saint was exposed to public view, and his panegyric pronounced from the pulpit. On the opposite wall is represented the procession when the body of Sant' Antonino, borne on the shoulders of four bishops, was carried to its last resting place in this chapel: the fresco is in Passignano's best manner, when he approaches Paolo Veronese. Behind the altar is a painting by Bronzino, representing the Fathers of the Church leaving Limbo. The marble statues on either side of St. Philip and St. John the Baptist, are by Francavilla, who worked under Giovan Bologna. The bronze reliefs of scenes from the life of Sant' Antonino are by Fra Domenico Partigiani.

On the left wall of the nave are inscribed the names of Poliziano, Pico della Mirandola, and Girolamo Benivieni. The remains of the two last repose in one coffin. Angelo Poliziano, born at Monte Pulciano in 1454, early acquired a reputation for his acquaintance with Greek and Latin literature. He was at one time tutor to the sons of Lorenzo the Magnificent, and died in 1494. Girolamo Pico della Mirandola was born in 1463; while still a child, he was a prodigy of memory and learning, and his mother provided for him the best instructors, so that at ten years old he was compared to the first poets and orators of Italy. He

studied canon law in Bologna, and passed seven years in the most celebrated universities of Italy and France, in order to acquire greater perfection in Latin, Greek, Arabic, Hebrew, and Chaldee. In 1486 he proceeded to Rome; on his return to Florence he bestowed all his worldly possessions on a nephew, and passed the rest of his days in retirement, surrounded by his books and friends, until on the 17th of November, 1494, the day that Charles VIII. of France made his triumphal entry into Florence, Pico della Mirandola died, at the age of thirty-one. Girolamo Benivieni, born in 1453, was a poet who endeavoured to restore the study of the Italian language. He was buried by the side of his friend Pico in 1542, having attained his eighty-ninth year.

Beneath the pulpit of San Marco is a stone which marks the burial place of the Lapi family, a name rendered famous by the historical romance of Massimo D'Azeglio, founded on the life of Nicolò de' Lapi, the obsequies of whose young son Baccio in this church are so graphically described.

In this church Girolamo Savonarola preached his last sermon, on Palm Sunday of the year 1498, a short and melancholy one, offering himself as a sacrifice to God. Fickle, swayed by the influence of the moment, the Florentines had rushed from one extreme to the other, and after having been enthusiastic, even to acts of violence, in upholding the doctrine of this virtuous, if fanatic, friar, they exhibited equal enthusiasm and violence in his destruction. Like the Jews of old towards a higher Being, a few exceptionally brave and noble spirits adhered faithfully to him they called their master; the rest hurried to the Piazza before San Marco, murdering those who seemed to oppose their passage, and attacked the convent and church from whence the

terrified congregation, who were attending vespers, fled in haste. The doors of the church were closed, and some short hours later the Dominicans, unable to resist the mob, allowed their prior to deliver himself up to the brutal insults of a people as cowardly as they were cruel.

CHRONOLOGY.

	A.D.
Alexander, Duke, de' Medici, began to reign	1532—murdered 1537
Ammanati, Bartolommeo	b. 1511—d. 1560
Angeli, Sta. Maria degli, founded	1293
,, ,, church enlarged	1424
Andrea del Castagno	b. 1409—d. 1480
Arpino, Cesare d'	b. 1560—d. 1640
Baccio Bandinelli	b. 1487—d. 1559
Battiferi, Laura	d. 1589
Benedetto da Maiano	b. 1490(?)—d. 1550
Benivieni, Girolamo	b. 1453—d. 1542
Boniface IX., chosen Pope	1389—d. 1404
Botticelli, Sandro	b. 1437—d. 1515
Buffalmacco	b. 1262—d. 1340
Buonarotti, Michael Angelo da	b. 1474—d. 1563
Cappello, Bianca, Grand-Duchess	b. 1579—d. 1587
Capponi, Gino, founder of the family	d. 1420
Caracci, Annibale	b. 1560—d. 1609
,, Agostino	b. 1558—d. 1602
Caravaggio, Michael Angelo da	b. 1569—d. 1609
Charles VIII. of France at Florence	d. 1494
Cimabue	b. 1240—d. 1302
Ciompi Riots	1378
Donatello	b. 1383—d. 1466
Eugenius IV. came to Florence	1135
Francavilla	1548
Galilei Galileo	b. 1564—d. 1642
Ghirlandaio, Ridolfo	b. 1485—d. 1560
Ginori porcelain manufacture opened	1740

	A.D.
Giordano, Luca	b. 1632 d. 1705
Giotto	b. 1276—d. 1336
Gozzoli, Benozzo	b. 1400—d. 1478
Guercino	b. 1590—d. 1666
Houbraken, Jacob	b. 1698
Landino	b. 1424—d. 1504
Leo XI., Pope	1605
Marucelliana Library founded	1703
Medici, Cosimo de', Pater Patriæ	b. 1389—d. 1464
Michelozzi, Michelozzo	b. 1396—d. 1478
Mino da Fiesole	b. 1431—d. 1486
Montorsoli	b. 1507—d. 1563
Niccolini, Giovan Battista	b. 1782—d. 1861
Padovannino, Il	b. 1502—d. 1617
Peregrini da Cesena, his first engraving	1511
Pico della Mirandola	b. 1463—d. 1494
Pollajuolo, Antonio	b. 1426
Riccardi or Medici Palace founded	1430
Robetta, engraver	b. 1460 (?)
Rustici, Françesco, painter	b. 1595—d. 1625
Tafi, Andrea	b. 1213—d. 1294
Traversari, Ambrogio	b. 1378—d. 1439
Uzzano, Nicolò	b. 1382—d. 1417
Vouet, Simon	b. 1582—d. 1641

CHAPTER XXIX.

THE VIA SAN GALLO.—THE PALAZZO STROZZI.

NEAR where formerly stood the Porta Pinti, and as far as the Porta San Gallo, the old Walls have been demolished, and the new Boulevard has received the name of the Viale Principe Umberto. Beyond the Porta San Gallo is a meadow or grove, where once stood an hospital for the reception of children abandoned by their parents; still earlier, the ground belonged to Dante Alighieri, who is said often to have rested here to meditate. The triumphal arch in front of this public garden was erected to commemorate the entrance of Francis II., the husband of the Empress Maria Theresa, who received Tuscany in exchange for his hereditary Duchy of Lorraine, which was ceded by the Pragmatic Sanction of 1737 to Stanislaus of Poland, and later to France.

The Porta San Gallo was built in 1284, and received its name from a neighbouring church, dedicated to San Gallo.* Before the siege of 1529, this gate was closed, and a postern opened at a little distance for the use of the public. It was again closed by the Grand-Duke Cosimo I., when he for-

* Giuliano di San Gallo rebuilt this church, and thus obtained the name of San Gallo.

tified this part of the city, but was finally reopened in 1661. On the side facing the country is a curious antique head carved in the stone, and within the arch is a lunette containing a fresco of the Virgin and Child and St. John the Baptist, painted by Michele, the pupil of Ridolfo Ghirlandaio. The high towers, which once rose above all the gates of the city, were demolished by the Grand-Duke Cosimo I., and a broad roof raised on pilasters erected in their stead to protect the cannon placed there; the Porta San Nicolò and the Porta Pinti were alone left in their original state, whilst the Porta di Faenza, following the Porta San Gallo, was included in the Fortezza del Basso.

The Via San Gallo runs parallel with the Via Cavour. Near the Porta are the Convents of San Rocco and Sta. Caterina, which last has been converted into an Hospital for Incurables. Next San Rocco is San Clemente, once a convent of Augustinian nuns, under the special patronage of the Medici, and where two daughters of Duke Alexander ended their days. San Clemente is now joined to the suppressed Convent of Sta. Agata, and they form together a Military Hospital. Nearly opposite the entrance to the Via delle Ruote is the Church of San Giovannino dei Cavalieri, which belonged to the nuns of the Order of St. John of Jerusalem. This church possessed several fine pictures, which have all been recently removed to the public galleries.

In the Via delle Ruote is the Church of Sta. Maria dei Battilani, where the Florentine insurgents of the thirteenth century, called the Ciompi, held their meetings, led by Michele di Lando the Wool Carder. Casa Baci, in this street, is the house built by the artist Santi di Tito for himself, and where he died in 1603.

Returning to the Via San Gallo, the Church dei Pretori formed a refuge for secular priests who happened to arrive as strangers in Florence. On the pavement, at the entrance, is a singular epitaph over the grave of a Florentine wit, the parish priest Arlotti. The inscription is to this effect:—"This sepulchre was constructed by the Piovano Arlotti for himself, and for all who may desire to enter." "Questa sepoltura il Piovano Arlotti la fece fare—per sè e per chi ci vuol entrare."

At the corner of the Via Silvestrino is the beautiful Palazzo Pandolfini, built after a design by Raffaello of Urbino; the architect was Françesco di San Gallo, who was employed by Giannozzo Pandolfini, Bishop of Troy. The cornice and projecting roof are considered models of proportion in Florentine architecture. The Ionic windows on the first storey are extremely beautiful; but the Doric windows below have less strength and solidity, and greater elegance, than is usually characteristic of this style.

The Pandolfini were originally from Signa, half-way between Florence and Pisa: they fought on the Guelphic side in the battle of Montaperti, 1260, and afterwards became distinguished as Florentine citizens, filling the office of Priors and Gonfaloniers of the Republic, and were sent on important missions abroad. Giannozzo, Bishop of Troy, who built this Palace, was highly favoured by Pope Leo X., who appointed him his legate to the army sent against Françesco della Rovere, Duke of Urbino. The King of Naples made him Bishop of Troy, a title also conferred on his nephew Ferdinand.

On the opposite side of the Via San Gallo is the Lunatic Asylum of Florence, San Bonifazio, founded in 1377 by one

Bonifazio di M. Ugolotti Lupi, Marquis of Soragna, a valiant captain, who served the Florentines in a war against Pisa in 1362. He built this hospital for the sick, which was afterwards converted into a lunatic asylum.

Not far from San Bonifazio is Sta. Apollonia, founded in 1339 for Camaldolese nuns. The door of the church was renewed in the sixteenth century after a design by Michael Angelo. In the Refectory is a Cenacolo by Andrea del Castagno; the composition is very original, vigorous, and powerful, especially the head and attitude of St. Thomas, who is looking upwards in meditation. In a chapel off the spacious church is another Cenacolo by Bronzino, painted in 1561. There is much sweetness in the expression of the angels below, and in the female figures on either side, typical of Religion. The church, which is now used as a magazine for military stores, is built in the same style as the Church of San Felice Oltr'Arno; the tribune, or gallery for the nuns, extends half over the church, and is supported by six stone pillars; the ceiling is very handsome, of wood, and richly gilt; the altars are supposed to have been designed by Michael Angelo.

Parallel with the Via San Gallo is the Via Sta. Reparata, once popularly known as the Campaccio, because here was the Jews' Cemetery. The Church of San Barnaba, at the corner of the Via San Zanobio and the Via Guelfa, was founded in 1309 in commemoration of the Battle of Campaldino, won by the Guelphic faction, in 1289, in which Dante fought. Near the suppressed Convent of San Barnaba, Luca della Robbia was born in 1388.

The Piazza della Indipendenza beyond was laid out in 1845; a small marble tablet over the entrance to some

houses in a street leading to the Fortezza del Basso marks the model lodging-houses for poor artisans, built by the late Marchese Carlo Torrigiani, who died in 1865. At the north-western angle of this Piazza is the house once inhabited by the accomplished authoress, Theodosia Trollope, daughter-in-law of the more celebrated Mrs. Trollope. Both died in Florence, and were laid in the Protestant Cemetery of the Borgo Pinti. Theodosia Trollope published, in the form of letters to a London periodical, the most accurate account of the last revolution in Tuscany, which led to the formation of the Italian kingdom.

The Fortezza di San Giovanni Battista, or Del Basso, was commenced in 1533 by Duke Alexander dei Medici, at the instigation of Filippo Strozzi, in order to repress any attempt of the Florentines to recover their liberty: it was finished by Alexander's cousin, the Grand-Duke Cosimo I. Strozzi himself furnished the means for the subjugation of his fellow-citizens, and he was among the first incarcerated in that fortress, which he had intended for others, and where he died by violence; some suppose by his own hand, but more probably, murdered by the order of Duke Cosimo.

In the Via Nazionale, leading from the Piazza della Indipendenza to the Piazza Vecchia di Sta. Maria Novella, is a large Tabernacle in Luca della Robbia Ware, probably by one of the nephews, as it is highly coloured, and inferior in composition to the works of his uncle.

Amidst the narrow streets in this quarter of the town, entering the Piazza Madonna, or Campo dei Corbellini—as it is called in old chronicles of the city—and behind the Church of San Lorenzo, is the Via dell' Amore, which had its name from a romance by Macchiavelli: here was the

Palace of Vincenzio Viviani, the astronomer, mathematician, and favourite pupil of Galileo Galilei. He received a pension from Louis XIV. of France in 1622, and died in 1702, at eighty years of age. The bust of Galileo is over the door, and inscriptions in his honour are placed on either side. Galileo left Viviani his Library, which has since passed to the Hospital of Sta. Maria Nuova.* In the Campo dei Corbellini lived the Gaddi family, Gaddo, Taddeo, and Agnolo, of the schools of Cimabue and Giotto ; and the Via Melarancio, at the corner of the Via dell' Amore, was so called, from the pomegranates in their garden. The Palace of the philosopher Poggio Bracciolini was in the adjoining Via del Giglio, leading to the Via Panzani, and here lodged our English poet, Milton, when he came to Florence to visit Galileo Galilei.

The irregular space which forms the Piazza Vecchia di Sta. Maria Novella was once a usual meeting-place for both the Guelphic and Ghibelline factions. The Via Panzani and the Via Cerretani lead from the Piazza Vecchia to the Church of Sta. Maria Maggiore. Nearly opposite this church is the Albergo di Firenze, on the site of the houses of Nicolò de' Lapi, the Florentine citizen, who has been immortalised by the romance of Massimo D'Azeglio. Sta. Maria Maggiore is supposed to have been founded in the sixth century, and the first building to have been an exact copy of the Basilica of the same name in Rome. The Florentine Sta. Maria Maggiore was made a Collegiate Church in 1021, with a condition attached, that all the canons should be of noble blood. In 1311 the building was restored after a

* Among the recent alterations in Florence a splendid market has been constructed in this immediate neighbourhood.

design by Arnolfo di Cambio, and decorated with frescos by Paolo Uccello, Spinello Aretino, Agnolo Gaddi, Masaccio, Sandro Botticelli, Lippi, Bugiardini, &c., but all these paintings have disappeared. In 1515 Leo. X. bestowed the patronage of this church on the Chapter of the Cathedral, and the canons of Sta. Maria Maggiore ceded their rights to the Carmelite friars of Mantua, who were transferred here from their monastery at San Barnaba in 1521. Within the cloister was buried Ser. Brunetto Latini, a celebrated philosopher, the master of Dante Alighieri and of Guido Cavalcante. He died in 1294, after having filled the office of Prior of the Republic. In the Piazza beside this church is the Palazzo delle Cento Finestre—Hundred Windows—where lived the painter Cigoli.

Behind Sta. Maria Maggiore is the beautiful Palazzo Orlandini, built early in this century, but including within its walls the original Palace of the Gondi, and that of the Beccuti, who represent the extinct family of the Orlandini, and in whose house lodged Pope John XXIII. after he had been deposed by the Council of Constance.

Between the Via Cerretani and the Piazza di San Gaetano is the Via Rondinelli, where the family Rondinelli had their residence, one of whom became the husband of Ginevra, who was buried and came to life again, as related in a former chapter.* The Church of San Gaetano was built on the site of San Michele Bertoldi, one of the most ancient churches in Florence, but it contains nothing of interest. Opposite is the Palazzo Antinori, where once was Ridolfo Ghirlandaio's finest work, a Spasimo, or Christ

* See "Piazza del Duomo."

bearing His Cross, now removed from this Palace. The palace was built in the fifteenth century after a design by Giuliano di San Gallo for one of the Boni family, from whom it came to the Antinori.

The Palazzo Corsi, belonging to the ancient family of that name, is in the Via Tornabuoni. It was designed by Michelozzo Michelozzi, but has lately been renewed, and the ground-floor let out in shops. Beyond is the magnificent Palazzo Strozzi, which was commenced in 1489, after a design by Benedetto da Majano, for the wealthy merchant Filippo Strozzi the elder, who was dissatisfied with the dimensions of the small though solidly-built palace, which still remains in the Piazza delle Cipolle, behind the dwelling of Prince Strozzi. The merchant had his shop in the Via Porta Rossa, and his child, the younger Filippo, who ended his days in the Fortezza del Basso, was carried to the foundations of the new palace and made to drop a small coin in the ground to bring good fortune to the inhabitants. Il Cronaca continued the work begun by Benedetto da Majano, but neither the architect nor the owner lived to see it finished.* The Cortile, with its beautiful columns, was wholly designed by Il Cronaca. The uppermost story is surmounted by a gallery supporting the roof, which, where complete, projects beyond the walls, casting a broad shadow beneath, characteristic of Florentine architecture. The rough masonry below gives the usual appearance of strength or solidity to the building. At the corner is a peculiarly elegant Fanale, the work of Nicolò Caparrà. This delicately wrought-iron ornament, used for the purpose of fire-works

* See Vasari, "Vite de' Pittori," vol. viii. pp. 117—120.

or illuminations, was, it may be remembered, a privilege only conceded to distinguished Florentine citizens.

The suite of reception rooms is adorned by a very choice collection of pictures and sculpture. In the first room is a portrait bust by Mino da Fiesole, of Nicolò Strozzi, the father of the elder Filippo. The forehead is narrow and the lower part of the face heavy, but is not wanting in intelligence. Near it, is a portrait of Lorenzo Strozzi. A small Annunciation, by Filippino Lippi, is extremely beautiful. A bronze statuette on a table of St. John the Baptist is by Donatello, and on one side there is a copy of Michael Angelo's celebrated Pietà at Rome, by Giovan Bologna. Two fine Carlo Dolce's, and David, by Guido Reni, are also worthy of notice. In the next room is one of the most celebrated busts by Desiderio di Settignano, of Marietta Strozzi, who married one of the family of the Este of Ferrara. The grace, refinement, delicacy of finish, and fine surface, are all characteristic of this artist: the bust is cited by Vasari. Facing the window is the *Puttina*, the portrait of a little girl feeding her dog, by Titian. She is in a white dress, with a pearl necklace, and a girdle or châtelaine of jewels. She stands on a balcony, with a landscape background. The picture, though very charming from the childlike animation and grace, united with great elegance in the composition, has been probably much repainted; in a letter of the Countess of Pomfret to Lady Hertford, in the middle of the last century, she describes La Puttina as in "so ruined a condition" that she expresses a hope that "a good copy may be made before the original wholly disappears." This little girl was a niece of Luisa Strozzi, who was celebrated for her beauty and misfortunes.

Beside the Puttina, another lovely young girl of the family is by Leonardo da Vinci. A portrait of Giuliano de' Medici, the brother of Lorenzo de' Medici, who was murdered by the Pazzi, is by Pollajuolo; it was taken after death. A small and early picture of a Holy Family is by Andrea del Sarto; the Virgin resembles the most celebrated Madonna of Andrea in the Pitti. A large family picture is by Sustermans. The Garden of Gethsemane, a small picture by Perugino, is in composition like the larger in the Academy, but whilst the Academy picture has more of Raffaelle in the drawing, this is quite in the manner of Perugino.

In the third room is the bust of Filippo Strozzi the Elder, by Benedetto da Majano. Though more refined and intelligent-looking than his father, judging by the bust, Filippo has the same narrow forehead and peculiar elevation of the head. Above it hangs the portrait of Filippo Strozzi the Younger, the friend of the Grand-Duke Cosimo I., who ended his days in the Fortezza del Basso. This picture is a fine copy of the original by Titian, which is in Vienna. Filippo is dressed in a cloak trimmed with fur, and in the graceful but nervous action of the hand, and, in his whole bearing, the character of the feeble but accomplished gentleman is well given. The portraits of his three sons, the brothers of Luisa Strozzi, are good pictures, by Alessandro Allori; Piero, the eldest, is in armour: he spent the days of his exile in France, protected by Catherine de' Medici, who saved him from the attempts at poison of Cosimo I. Roberto, the father of the "Puttina," is beside him. Leone, the prior of Capua, is on the other side of their father, and beyond him is Filippo, a son of Piero, who served as a French general. A round

picture over the door, of a Madonna worshipping the Child, is by Perugino or Pinturicchio, and opposite is a Holy Family by Lorenzo Credi.

In the last room are two exquisite little landscapes by Salvator Rosa, and graceful portraits of two youths; one represents Cardinal Bembo, and is by Angelo Bronzino: he stands facing the spectator holding a book, and leaning on a table: the other, a still more interesting portrait, is the poet, Ludovico Martelli, by Raffaelle. These portraits are placed near one another, to prove how Bronzino could approach the great master. A good portrait of Pope Paul III. is by Paolo Veronese; a large picture of card-players is by Caravaggio; and opposite, there is a good picture, by the living painter Gordigiani, of the present Princess Strozzi.

CHRONOLOGY.

	A.D.
Apollonia, Church of Sta., founded	1339
Arnolfo di Cambio	b. 1232—d. 1310
Barnaba, Church of Sta., founded	1309
Bembo, Cardinal	b. 1470—d. 1547
Benedetto da Majano	b. 1442—d. 1497
Bonifazio, San, founded	1377
Botticelli, Sandro	b. 1447—d. 1510
Bronzino	b. 1535—d. 1607
Brunetto Latini	1294
Bugiardini	b. 1481—d. 1556
Campaldino, Battle of	1289
Caravaggio, Michel Angelo da	b. 1569—d. 1609
Castagno, Andrea	b. 1409—d. 1480 (?)
Cigoli, Ludovico Cardi	b. 1559—d. 1613
Ciompi Riots	1378

	A.D.
Dolce, Carlo	b. 1616—d. 1686
Fortezza del Basso commenced	1533
Galileo Galilei	b. 1564—d. 1642
Ghirlandaio, Domenico	b. 1449—d. 1493
„ Ridolfo	b. 1485—d. 1560
Guido Reni	b. 1575—d. 1642
Il Cronaca, Simone Pollaiolo	b. 1459—d. 1508
Leo X., Pope	b. 1475—d. 1521
Lippi, Fra Filippo	b. 1400—d. 1469
„ Filippino	b. 1460—d. 1505
Lucas van Leyden	b. 1494—d. 1533
Maria Maggiore, Church of Sta., made collegiate	1021
„ restored by Arnolfo di Cambio	1311
Martelli, Ludovico	b. 1499—d. 1527
Masaccio	b. 1401—d. 1443
Montaperti, Battle of	1260
Orcagna, Andrea	b. 1329—d. 1375
Perugino, Pietro	b. 1446—d. 1524
Pragmatic Sanction	1737
Raffaellino del Garbo	b. 1476—d. 1534
Raffaello d'Urbino	b. 1483—d. 1520
Salvator Rosa	b. 1615—d. 1673
San Gallo, Françesco di	b. 1498—d. 1570
„ Porta di, built	1284
Santi di Tito	b. 1538—d. 1603
Spinello Aretino	b. 1308—d. 1400
Strozzi, Filippo	b. 1488—d. 1538
„ Piero	b. —d. 1558
„ Palazzo, commenced	1489
Sustermans	b. 1597—d. 1681
Titian	b. 1477—d. 1576
Uccello, Paolo	b. 1349—d. 1436
Viviani, Vincenzo	b. 1622—d. 1703

CHAPTER XXX.

PALAZZO RUCELLAI.—SAN PANCRAZIO.—VIA TORNABUONI.—SS. TRINITA.—PALAZZO CORSINI.—PIAZZA STA. MARIA NOVELLA.

OPPOSITE the Palazzo Strozzi, a corner house between two streets bears a shield, with the lion rampant. Here lived and died Robert Dudley, Duke of Northumberland, the son of Queen Elizabeth's favourite, the Earl of Leicester, and of Amy Robsart, the unhappy heroine of Sir Walter Scott's "Kenilworth." As his mother's marriage was never acknowledged, and he was not allowed to bear his hereditary title, although his possessions were restored to him, he quitted England in 1612, and sought a refuge in Tuscany at the court of the Grand-Duke Cosimo II., who appointed him chamberlain to the Grand-Duchess, sister of the German Emperor Matthias. At her request the Emperor created Dudley a Duke of the Holy Empire, with the title of Duke of Northumberland. He was a man of great learning and accomplishment; his chief studies were mathematics and nautical science, and he designed the Mole at Leghorn, besides publishing works of value on navigation, &c.

The narrow street to the left is the Vigna Nuova, in which is the Palazzo Rucellai, with its beautiful Loggia on

the opposite side of the way. The family Rucellai are descended from a certain Alemanno, a wealthy cloth merchant, who, when trading in the East, discovered a fine purple dye for wool, produced from a plant called orchel—*Lichen roccella*, Linn.: and thence, on his return to Florence, he obtained the name of Oricellai, or Rucellai. A descendant of Alemanno, Giovanni Rucellai, excited the jealousy of Cosimo de' Medici—Pater Patriæ—by his great wealth: he built the beautiful palace in the Vigna Nuova, as well as the Loggia in front, after designs by Leon Battista Alberti, whom he likewise employed to build the chapel of the Holy Sepulchre, in the neighbouring Church of San Pancrazio, and also the façade to Sta. Maria Novella. Giovanni's son, Bernardo, was a distinguished historian, and on the occasion of his marriage with a daughter of the house of Medici, a splendid banquet was given in the little Piazza before the palace. Bernardo and his son Cosimo were members of the Platonic Academy, who then held their meetings in the Rucellai Gardens, which had been laid out for the family by Leon Battista Alberti, on a piece of ground some little distance from the palace. The Rucellai had become ardent supporters of the elder branch of the Medici, but the representative of the family in the sixteenth century opposed the election of the Grand-Duke Cosimo, and was therefore sent into exile.

The palace contains a fine collection of pictures. The most remarkable is that of the Assumption of the Virgin, who lets down her girdle to St. Thomas, by Françesco Granacci, 1469—1543. The artist has treated the same subject in his picture now in the Uffizi Gallery, but Cavalcaselle considers the Rucellai picture the most favourable

example of Granacci's manner. St. Thomas, St. John, St. James, St. Laurence, and St. Paul, stand below. According to Cavalcaselle, "There is soft gravity in the deportment of the saints conversing by the tomb, and the drapery is grand in the breadth of its cast. Two angels, supporting the glory of flaming rays, almost embody the grace of Filippino. But the muscular type and energetically forced motion of the St. Thomas rising from his knees to take the girdle handed down to him by the Virgin, as well as the enamelled surface of the panel, and its minute laboriousness, are derived from Michael Angelo, in emulation, perhaps, of the Madonna at the Uffizi, which seems to date from the first years of the sixteenth century."* The picture was painted for the Church of San Piero Maggiore; it is in oil on panel, and the figures are life-size. A Holy Family, by Granacci, in this gallery, appears to have been executed after the artist had studied the works of Raffaelle. There are, besides, a Madonna by Michael Angelo, and pictures by Carlo Dolce and other distinguished artists.

The loggia before the palace, though walled up, and used as a magazine for pictures, has not lost the beauty of the original design. Beneath its arches one of the Rucellai arranged the marriages of three of his daughters at once; for it was the simple custom of those old Florentine merchants to transact public and private business in these appendages to their palaces, as well as to sit under their shade in the hot days of summer, to play chess and watch the gambols of their children.

By the Via del Moro we arrive at the Via della Spada,

* See "Crowe and Cavalcaselle," vol. iii. p. 538.

running parallel to the Vigna Nuova, and meeting where the house of Robert Dudley forms an angle opposite the Palazzo Strozzi. In the Via della Spada, behind the Palazzo Rucellai, is the former old Church of San Pancrazio, now used for courts of law. San Pancrazio was founded in 1078, when it stood beyond the first circuit of walls. In 1488 it was rebuilt by the Rucellai and Federighi families. The adjoining monastery was at one time inhabited by monks from Vallombrosa, whose residence here is commemorated by a fresco in the cloister by Neri de' Bicci, in which Giovanni Gualberto, the founder of the Order, is seen seated amidst bishops and saints. The fresco is a fair specimen of Neri de' Bicci's work. The Chapel of the Holy Sepulchre was built, as before mentioned, by Giovanni Rucellai, who employed Leon Battista Alberti as his architect, and sent one of his own retainers to Jerusalem to obtain the exact measurements. It is entered from the Via della Spada.

The Via Tornabuoni, the fashionable street of Florence, with its gay shops and Jockey Club, received its name from a family, whose history contains little remarkable, except that a lady of the house, Lucrezia Tornabuoni, noted for her literary attainments, became the wife of Piero de' Medici, and the mother of Lorenzo the Magnificent; and that Nicolò Tornabuoni, Bishop of Borgo San Sepolcoro, in 1560 introduced the use of tobacco into Tuscany, which was first known as the *Erba Tornabuona.*

In the centre of the Piazza S. Trinità is an ancient Roman column from the Baths of Caracalla, which was presented to the Grand-Duke Cosimo I. by Pope Pius IV. The statue of Justice, in porphyry, is the work of Fran-

çesco Ferucci, called Il Tadda, and was placed here to commemorate the final discomfiture of Cosimo's greatest enemy, Piero Strozzi, at the battle of Marciano, in 1554. It was probably not without intention that Cosimo, who had caused the murder of his father Filippo in the Fortezza del Basso, celebrated his triumph over Piero in the vicinity of the Strozzi Palace, and in front of the church where their ancestor, Palla Strozzi, lay buried.

The Church of the S. Trinità is one of the most ancient buildings in Florence, and is supposed to have been commenced in the ninth century. The monks of Vallombrosa possessed a monastery here in 1091. The nave of the church was formerly divided into five aisles, but one on either side was enclosed in the thirteenth century, and broken up into chapels, when the entire building underwent alterations after a design of Andrea Pisano. In 1395 the belfry was added. The façade was the composition of Bernardo Buontalenti, who lived in the latter half of the sixteenth century, and removed the ancient mosaics which decorated the building, to make room for his own tasteless design. Above the principal entrance there is a small bas-relief of the Holy Trinity, by Giovanni Coccini, who also executed a good statue of St. Alexis over the door nearest the Arno. This statue is popularly believed to be the portrait of a pilgrim, who suggested the means by which the column in the Piazza was raised. St. Alexis, whom it is really intended to represent, belonged to the fifth century, and is said to have quitted a wealthy and luxurious home to live and die a beggar, and he thus earned the honour of canonisation.

Within the church, to the right of the central door, is a

shrine of white marble, resting on columns, carved with the most delicate arabesques and flowers, the work of Benedetto da Rovezzano, 1490—1550. In the first chapel of the right aisle is a bronze Crucifix of some merit, presented to the city of Florence by the religious confraternity of the Bianchi. The fifth chapel has a beautiful iron grating, behind which is an important picture by Lorenzo Monaco, considered, by Cavalcaselle, the best specimen of the master. The subject is an Annunciation: "The angel kneels, whilst the Virgin presses her right hand to her bosom, and raises her head to listen. Her form is long and slender, and her parted lips and the soft expression of her countenance, have an air of timid inquiry. The figure of the angel recalls one by Agnolo Gaddi, at Prato. The drapery has a certain breadth in the folds." The predella of the altar-piece is likewise described by Cavalcaselle as most carefully executed.*

At the end of this aisle is a lateral door, opening into the Via Parione, and a second door leading to the Sacristy, built in 1421 by Palla Strozzi. It contains his monument, which consists of a sarcophagus beneath an arch. Palla Strozzi was an accomplished scholar, who was banished to Padua with the Medici, with whom he likewise returned to Florence in 1434, and he built the first Palazzo Strozzi in the Piazza della Cipolle. Close to the door of the sacristy, and to the right of the high altar, is the chapel belonging to the Sassetti family, long since extinct, and which contains the monuments of Françesco Sassetti and his wife Nera Cosi, by Giuliano di San Gallo. They are simple

* See "Crowe and Cavalcaselle," vol. i. p. 555.

black sarcophagi, under an arch of white marble, ornamented with delicate sculpture, bas-reliefs, &c., representing below classical subjects. The most remarkable works of art in this chapel are the frescos on the walls by Domenico Ghirlandaio, some of which are still in fair preservation, although, from their situation in the church, they can only be seen on a very bright day. Next the altar are the portraits of Sassetti and his wife kneeling. Above are painted incidents from the life of St. Francis. In the three lunettes nearest the ceiling are represented the saint resigning his patrimony and assuming his serge dress and cord; Pope Honorius confirming the Rules of his Order; the saint in the presence of the Sultan. In the frescos below, St. Francis receives the Stigmata near his monastery of La Vernia in the Casentino. The Saint performs a miracle on a child of the Sassetti family, who had fallen from a window and was restored to life. The background represents the Palazzo Spini, and the bridge of the SS. Trinità. The funeral of the saint and the four sibyls, who are supposed to have predicted the advent of the Saviour, conclude the series. Beneath the portrait of Sassetti and his wife is the following inscription: "A.D. MCCCCLXXXV. XV."

In the Via del Parione, parallel with the river, is the entrance to the Palazzo Corsini, once forming part of the houses of the powerful Acciajuoli family, whose residences appear to have extended all along the Arno. The present building was after a design by Silvani.

The Corsinis were feudal nobles in the neighbourhood of Poggibonsi, when they removed to Florence in 1231. In 1342 the family were ruined by the failure of the Banks of Peruzzi, Bardi, and Acciajuoli. Tomaso Corsini, who a

few years later was distinguished as a statesman, recovered the fortunes of his house, but, towards the end of his life, he retired to the Monastery of the Gaggio, beyond the Porta Romana, where he died in 1366, with a reputation for exalted piety. The father of the present Prince Corsini, Don Neri Corsini, Marchese Laiatico, whose monument is in Sta. Croce, is remembered by his countrymen for his patriotism in difficult times, and for his other virtues.

The palace contains a good collection of pictures. In the first room there is a fine portrait by Sustermans of Cardinal Neri Corsini, whose brother Bartolommeo was created Marchese di Laiatico, in 1644, by the Grand-Duke Ferdinand II. There are several small pictures of interest besides—the Baptism of our Saviour, by Santi di Tito, a good specimen of the master; Tobit and the Angel, a small but very beautiful picture, by Andrea del Sarto; the Suonatore, a replica, by Raffaelle (?), of his beautiful picture in the Sciarra Palace in Rome; a very fine head of a dead Christ, by Cigoli, painful from the realistic representation of great bodily suffering; Venus with the dying Adonis, by Annibale Caracci—a good example of the master; a Madonna surrounded by a garland of flowers, by Carlo Maratta.*

The second room contains the most interesting pictures of the collection—the original sketch by Raffaelle for his portrait of Pope Julius II., with holes pricked for con-

* The large Raffaelle in this room is the celebrated old Rinuccini copy, by a Fleming, of the Canigiani Holy Family, now at Munich. The Cherubim in the original (probably painted sketchily as those in the Madonna di S. Sisto) were effaced in cleaning. Those in this copy are evidently a late addition. See Passavant, "Rafael von Urbino," vol. ii. p. 70, and C. von Rumohr, "Italienische Forschungen," iii. § 65.

veying the drawing to the canvas; a Madonna and Child, by Carlo Dolce, nearly a repetition of that in the Pitti gallery. In a recess at the farther end of the room, facing the windows, is a large circular picture, by Filippino Lippi, the subject of which is a Holy Family, with angels who present flowers to the Child, whilst other angels sing from a scroll of music—the background is composed of a landscape with buildings; this is one of the finest and most agreeable pictures of Filippino; a Madonna and Child with angels, by Sandro Botticelli, though mannered, is sweet and tender; a fine head of Christ, in pastel, is by Cigoli—it was the study for an altar-piece in Sta. Croce; a Madonna and Child, in pastel, by Carlo Dolce, is very charming from the sweet modest expression of the Virgin; a Holy Family, by Mariotto Albertinelli, and another by Fra Bartolommeo, are most lovely—the hands in this last are beautifully painted; there is also a Holy Family, by Andrea del Sarto, and another by Sustermans. Within the room itself is a Holy Family, by Jacopo Pontormo, a good example of the master; another Holy Family, by Andrea del Sarto; and a St. Sebastian, by Carlo Dolce.

The room beyond is hung with family portraits—a charming group of children, by Cavaliere Pietro Benvenuti, the best Italian painter of the beginning of this century, represents the late Prince Corsini, his brother Don Neri Corsini, and their sister, an infant, seated on a dog. There is also a good portrait of Pignotti, the author of the "Fables," by Benvenuti.

In the last room is a wonderfully fine painting, by Sebastiano del Piombo—the Bearer of the Cross; this picture is cited by Vasari. A portrait of Pollajuolo, by himself, is one

of the most valuable in this collection. There are two rooms to the back, but they contain nothing of interest.

From the Palazzo Corsini the Via Parione leads to the Via Borg' Ogni Santi, and, turning to the right, the Via del Fosso—a record of the ditch beyond the second circuit of walls—connects the Arno with the Piazza di Sta. Maria Novella. Before reaching the Piazza, we arrive at the Via Palazzuolo, in which is the old church of San Paolo, bearing the apocryphal date of A.D. 335. San Paolo was made a collegiate church in the tenth century, but in 1217 was bestowed on the Dominicans, who afterwards removed to Sta. Maria Novella. In 1516 Leo X. conferred the church on the dean and chapter of the Florentine Cathedral, with whom it continued until it finally became the property of the barefooted Carmelites. Some monuments of the Albizzi family, which had formerly stood in San Piero Maggiore, were carried hither, when San Piero was demolished in 1783. Beyond San Paolo, in the Via Palazzuolo, is the suppressed Convent of the Confraternità dei Vanchetone, so called because the members of this society were bound to walk silently in the religious processions which passed through the streets of the city—*Vanno chetone*—they go in silence. The confraternity was founded by a Cardinal Alexander de' Medici, in 1602, and was composed principally of artisans, especially silk weavers. The Medici arms are painted on the ceiling of their church, with subjects from the lives of the Saints, by Giovanni di San Giovanni. The church has a vestibule with two altars, one of which contains the image of the black Virgin of Loretto, presented by the Medici. It is spacious and elegant in form, but contains nothing remarkable, and has been

recently appropriated for secular purposes by the municipality. There are some fine examples of wooden mosaic—*intarsiatura*—in the sacristy; cupboards with small columns, every one with a different capital, picked out with gold, the work of Pietro Libri of Padua; a head of the Saviour, by Carlo Dolce; and a second, probably by the same master, though attributed to Salvator Rosa. The skeleton of a distinguished member of the order, Ippolito Galantini, is preserved, dressed, and crowned with a garland of lilies in silver; his portrait is in the saloon, reserved for the members of the society. There are two beautiful busts of boys, by Donatello, within the church, on either side of the sacristy. A wooden Crucifix over the altar is finely executed, though painful.

Nearly opposite the Church of San Paolo is the Hospital dedicated to the same saint, begun in 1451; the Porch, or Loggia, in the Piazza di Santa Maria Novella, facing the church, was built after a design by Filippo Brunelleschi; and the series of medallions above, are by Luca and Andrea della Robbia; Vasari mentions them as fairly executed—*assai buono.* The medallions at the end, near the corner of the Via del Fosso, contain the portraits of Luca and Andrea. It is supposed that Luca began the work which was finished by his nephews. On the site of the Loggia, the celebrated meeting between St. Francis and St. Dominick is said to have taken place, and the interview is commemorated in a relief by one of the scholars of Luca over a door at the end.

The hospital was at one time intended for the Pilgrims, or Pinzocheri, of the third order of St. Francis; and as, before the Council of Trent, all monasteries had a nunnery at no great distance, so likewise here was a convent of Pinzo-

chere, who assisted the friars in the care of the sick until the monastery was suppressed in 1500, when the whole charge devolved on the nuns. Disputes, however, arose between them and the governors of the hospital, which ended in the nuns being deprived of their privileges, and the Grand-Duke Francis I. converting the building into a convalescent hospital, to which were sent the patients from all the other hospitals of the city, who were allowed to remain there four days, and to partake of eight meals. Pietro Leopoldo afterwards assigned the Loggia di San Paolo for girls' schools, in which useful arts were taught, and all that might conduce to make good mothers of families. Near this Loggia was the house of the eccentric librarian Magliabecchia.

The Piazza di Sta. Maria Novella was laid out in 1244, at the instigation of Pietro Martire, who wanted greater space for the multitudes who flocked thither to listen to his sermons; and as the open-air preaching of the Dominican Friars continued popular, the Piazza was still further enlarged at the expense of the city in 1331. The façade of the church, as has been already stated in this chapter, was built by Giovanni Rucellai, and his name is inscribed in large letters above the rose window. The Piazza was used on various festive occasions under the Republic. Chariot races were introduced here by the Grand-Duke Cosimo I., in 1563. The obelisks in the centre served for the *gugli*—goals—of the race. They were first made of wood, but the Grand-Duke Ferdinand I. ordered them to be rebuilt of mixed marble from Serravezza. The lily at the top and the tortoises on which they rest are by Giovan Bologna. In a small piazza to the right, facing the church, is the

Croce al Trebbio, a granite column, the work of Giovanni Pisano, erected in 1308, to commemorate a battle which took place on this spot with the Paterini, or heretics, against whom the eloquence of St. Peter Martyr was directed in the Piazza di Sta. Maria Novella. The capital of the column supporting the cross, which is protected by a roof, is composed of rude images of the animals typical of the Evangelists, a favourite subject of the school, and of which there are examples in the pulpits of Pisa and Sienna. The column was at first crowned with a statue of St. Peter Martyr, as may be seen in a fresco in the large cloister of Sta. Maria Novella.

Between the Piazza Nuova and the Piazza Vecchia di Sta. Maria Novella, beside the church, is the Via degli Avelli, or the Street of Tombs, formed by a series of pointed arches, beneath which are burial places once belonging to some of the principal families of Florence. There is a tradition that the bones contained in these tombs were carried here from the cemetery around the Baptistery and Cathedral, when Arnolfo di Cambio levelled the ground of the Piazza del Battisterio, and paved it with stone.

CHRONOLOGY.

	A.D.
Alberti, Leon Battista	b. 1398—d. 1480
Albertinelli, Mariotto	b. 1475—d. 1520
Andrea del Sarto	b. 1488—d. 1530
Benedetto da Rovezzano	b. 1490—d. 1550
Benvenuti, Cavaliere Pietro	b. 1769—d. 1844
Botticelli, Sandro	b. 1437—d. 1515

	A.D.
Brunellesco	b. 1377—d. 1444
Caracci, Annibale	b. 1560—d. 1609
Cigoli, Ludovico Cardi	b. 1559—d. 1613
Corsini family came to Florence	1231
„ created Marchesi di Laiatico	1644
Corsini, Tommaso	d. 1366
Cosimo I., Grand-Duke	b. 1519—d. 1574
Dolce, Carlo	b. 1616—d. 1686
Dominick, St.	b. 1170—d. 1221
Dudley, Robert, Duke of Northumberland	b. 1573—d. 1639
Francis, St.	b. 1182—d. 1226
Granacci, Françesco	b. 1469—d. 1543
Julius II., Pope	1503— 1513
Lippi, Filippino	b. 1460—d. 1505
Marciano, Battle of	1554
Maria Novella, Piazza di Sta., laid out	1244
„ „ „ enlarged	1331
„ „ „ chariot races	1563
Pancrazio, Church of San, founded	1078
„ „ „ re-built	1488
Paolo, Church of San	335
„ „ „ bestowed on the Dominicans	1217
„ „ „ Dominicans removed thence to Sta. Maria Novella	1516
Pinzochere Nuns of San Paolo suppressed	1500
Pius IV., Pope	1559— 1565
Pontormo, Jacopo	b. 1493—d. 1566
Robbia, Luca della	b. 1400—d. 1481
San Gallo, Giuliano di	b. 1443—d. 1517
Sebastiano del Piombo	b. 1485—d. 1547
Sustermans	b. 1597—d. 1681
Tobacco introduced into Florence	1560
Trinità, Church of SS.	1091
„ „ „ belfry built	1395
„ „ „ sacristy built	1421

CHAPTER XXXI.

STA. MARIA NOVELLA.

THE Dominican Convent of Sta. Maria Novella was at one time, with the exception of the other Dominican Convent of San Marco, the most important religious institution in Florence. A small church, built in the ninth century by the family of Tornaquinci, stood on the ground occupied by the transepts of the present beautiful edifice. The principal entrance was in the Piazza Vecchia, beyond the Bacchiera gate, or postern, in the second circuit of walls, which was situated where the Via de' Banchi and the Via Panzani meet—a corner since known as the Canto de' Carnesecchi. This church was called Sta. Maria tra le Vigne—Sta. Maria among the Vines—until the tenth century, when it was enlarged by the canons of the Florentine Cathedral, and the name was changed to Sta. Maria Novella. It was about the year 1219 that St. Dominick sent a certain Giovanni da Salerno, or, as he was afterwards called, the Beato Giovanni, with twelve other Dominican friars, to introduce his Order into Florence. They first lodged in the Hospital for Pilgrims outside the Porta San Gallo; but when St. Dominick himself arrived there in 1221, the Papal Legate and the Bishop of Florence assigned the Church of

Sta. Maria Novella, as well as the adjacent land, to the Dominicans, on which they raised their monastery. They immediately commenced building, and the first stone of the new church was laid by the Legate, Cardinal Latino degli Orsini.* After a lapse of seventy years, two of the brothers, Fra Ristori and Fra Sisto, pupils of Arnolfo di Cambio, aided by contributions from several of the principal families of Florence, finished the church, which, from the elegance of its form and proportions, Michael Angelo called La Sposa, the Bride.

Sta. Maria Novella is one of the few churches in Florence whose façade is nearly complete. The base was begun in the middle of the fourteenth century, but the whole was only finished as we now see it in 1470. The architect, Leon Battista Alberti, ignoring all rules, has produced a mixture of German, Gothic, Greek, and Roman architecture, incrusted with black and white marbles, in the manner of the Baptistery and Cathedral, and the result is a composition of so much beauty and refinement, that though peculiar, it is impossible to deny its charm.

The inflated sails of the Rucellai forming the ornament in the frieze, and the decorations round the principal gate, are especially beautiful. Tall columns of black marble, with composite capitals, are on either side; within the lunettes over each of the three doors are frescos by Ulisse Ciocchi.† That in the central lunette represents the ceremony of the Holy Sacrament at the Feast of the Corpus Domini, when the

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* The Pope then reigning was Nicholas III.

† Possibly the son of Giovan Maria Ciocchi, a Florentine painter of the seventeenth century.

Host was carried in procession to the Church of Sta. Maria Novella. In the foreground St. Dominick is kneeling, and is ministered to by angels. The lunettes over the other doors contain figures of Aaron with the manna, and Melchisedek with the shew-bread, and are both very mediocre paintings. On either corner of the façade are wheel-like patterns of great elegance, one of which is only half finished; below these, are astronomical instruments attached to the building. One is a marble gnomon, or dial; the other, armillas for the observation of the solstices. Both were made by Ignazio Danti (1537—1586). Ignazio was a Dominican monk from Perugia, who was employed by the Grand-Duke Cosimo I. for geographical as well as astronomical researches, and was the author of the maps in the Stanza della Guardaroba of the Palazzo Vecchio.

Cosimo proposed to draw a meridian line within this church, but his project was frustrated by his death. He had, however, already caused a hole to be pierced through the wall to allow the sun's ray to pass into the nave, and placed this gnomon, or marble quadrant, and the bronze equinoctial and meridian armillas, with an inscription in honour of himself, as well as a stone with a small line which marks the edge of the solar solstice in the winter of 1575. The first armilla was to indicate the moment of midday; the second that of the equinox; and they are so constructed, that when the sun is at midday or at the equator, the light strikes the concave of both armillas, leaving two thin threads of light on either side, and when these two threads are equal, it is exactly noon.

To the right, a small oblong-shaped cloister flanks the whole side of the church, as far as the Piazza Vecchia, and

the external walls of two sides are formed by the succession of white marble monuments under pointed arches, which contain the coats of arms of the families to whom they belonged. These tombs have been recently repaired, and placed somewhat farther back than their original position, so as to widen the Via degli Avelli, which connects the Piazza Nuova and Piazza Vecchia of Sta. Maria Novella.

The interior of the church is in the form of a Latin cross, and, although not one of the largest, is one of the most beautiful buildings in Florence. The nave and aisles are divided by clustered columns of excellent proportions. In order to give an appearance of greater magnitude, Fra Ristori and Fra Sisto allowed wider intervals between the three first columns nearest the principal entrance, and raised the pavement two steps towards the choir, the whole width of the nave and aisles. Until the year 1568 a marble screen, with frescos and monuments attached to it, divided the church in half, and separated the male from the female worshippers.* By order of Cosimo I., Vasari destroyed this screen, and added the chapels along the aisles. The so-called Italian-Gothic style of the interior of Sta. Maria Novella is not correct according to architectural rules, but is nevertheless extremely beautiful.

On either side of the central door are frescos, transferred to their present position from the former screen. That to the right, facing the spectator, is an early Florentine representation of the Annunciation. Beneath, in three compart-

* This is still usual in the Church of San Zenone at Verona, where the ascent to the choir is by a numerous flight of steps.

ments, are the Nativity, the Baptism of our Lord, and the Adoration of the Magi. The fresco to the left is a very remarkable painting by Masaccio. The subject is the Holy Trinity, but it has been much injured. The Saviour on the cross is supported in the arms of the Eternal, who is seen beneath an arch resting on Ionic columns and pilasters; the dove hovers over the head of the Saviour. The Virgin, who is represented advanced in life, points to her Son; St. John, on the other side, stands with his hands clasped; in front is the donor, in a red cap and Florentine mantle, and his wife dressed in black. The expression of these four heads, and the arrangement of their drapery, which falls in large folds, is very grand.*

Above the central door is a large wooden Crucifix, attributed to Giotto and his pupil Puccio Capanna, but Giotto is in reality supposed to have had very little, if any, hand in it. Below is a mosaic representing the Holy Family in the Stable of Bethlehem; above the Crucifix is the rose-window of stained glass, which has a Coronation of the Virgin, surrounded by a garland of angels.

Beside the door to the left is a large marble slab, the monument of one of the Vecchietti family, whose mansions were near the Mercato Vecchio. The first altar proceeding up the church has a picture of the Martyrdom of St. Lawrence, by Girolamo Macchietti, a pupil of Ridolfo Ghirlandaio. The modern monuments on either side to the Senator Ippolito Venturi and his wife, are by the sculptor Stefano Ricci. The four altars which follow contain pictures by Giovanni Battista Naldini (1544—1600), who was a pupil

* See "Crowe and Cavalcaselle," vol. i. p. 543.

of Pontormo and of Angiolo Bronzino. The subjects are—The Nativity, the Presentation at the Temple, the Deposition from the Cross, and St. Francis preaching, with our Saviour in the clouds above. Both these last are highly praised by Borghini for composition and design. The chapel containing the Deposition from the Cross is dedicated to St. Thomas à Becket, and near it are two old monuments transferred here from the former screen, and which were erected to the memory of Tommaso and Ruggieri Minerbetti, liberal benefactors to the church, and whose family claimed kindred with the celebrated archbishop of Canterbury. The archbishop's family is supposed to have been so cruelly persecuted in England that they had to fly their country, and about the end of the twelfth century to have established themselves in Lucca, from whence they removed to Florence. The name of Minerbetti is supposed to be a corruption of that of Becket. Messer Ruggero Minerbetti fought on the Guelphic side in the battle of Montaperti, 1260, and thirty members of the family filled the office of Priors of the Republic between the years 1283 and 1531.

These monuments were made by Silvio da Fiesole, a pupil of Andrea da Fiesole, who lived towards the end of the fifteenth century: they are sarcophagi of white marble, beneath an architrave resting on Corinthian pilasters, and decorated with the arms of the family—three daggers on a shield—and with four very lovely cherubs' heads. Four doorways succeed one another along the wall of this aisle; they are decorated with carved stone cornices of similar design, and one of these opens on the Chiostro degli Avelli; the two which follow are built up, and the last leads to the Capella

della Purità. Two marble busts above these doors are to the memory of Josephus Zenobi del Rosso, Professor, 1760; and Cosmæ Raynor Rossio Melocchio, Knight of St. Stephen, 1820. In the Capella della Purità is the Crucifix before which a celebrated Dominican nun, the Beata Villana, always prayed. There is nothing otherwise worthy of note in this plain square room. The next chapel has an altar-piece by Jacopo Ligozzi, a native of Verona, and pupil of Paolo Veronese (1543—1627), who lived long in Florence, where he was much employed by the Grand-Duke Ferdinand II. The subject of this picture is St. Raymond de Penâforte, a Spanish saint, raising a dead child to life. The groups, though not free from affectation, are graceful and well placed. The stone decorations on either side of the altar are extremely beautiful. One of these is the monument to a member of the Ricasoli family, and is the work of Romolo di Taddeo da Fiesole. Giovanni Battista Ricasoli, whose profile is represented in relief on this monument, was the counsellor and confidential friend of the Grand-Duke Cosimo I. Born in 1504, the godson of Pope Leo X., Ricasoli was educated for the Church, and was the fast friend of the Medici. He became chamberlain to Clement VII., and accompanied that pope to Bologna for the coronation of the Emperor Charles V. In 1533 he escorted Catherine de' Medici to Marseilles, when she went to marry Henry, the son of Francis I. The same year he was appointed by the Pope military commissioner, and was sent to Hungary against the Sultan Soliman. After the death of Clement VII. he attached himself to Ippolito de' Medici, and on his death by poison, he followed his cousin, Duke Alexander. When Alexander was murdered, in 1537,

he attended the court of Cosimo I., and was created Bishop of Cortona, and sent on various missions to Charles V. at Madrid, and to Rome. In 1548 he accompanied Prince Francis (afterwards the Grand-Duke Francis I.) to Genoa, to do homage to Philip II., the son of Charles V., and was then sent to Flanders to demand succour from Charles against the French, who were coming to the aid of the Siennese, then besieged by Cosimo. From Flanders Ricasoli proceeded to England, and was present at the marriage of Philip to Queen Mary. He was afterwards employed at Rome, on the death of Pope Paul III., to procure the election of a pontiff favourable to Medicean interests. In 1557, Cosimo sent him to Henry II. of France, charged to administer a poison, prepared by the grand-duke himself, for his enemy, Piero Strozzi. This design was frustrated by Catherine de' Medici, and Ricasoli had to take flight; but from that time forth he was known as the "Vescovo dell' Ampollina"—the Bishop of the Poison-cup. The correspondence between Cosimo and Ricasoli, when at the court of Naples, still exists among the archives of the Strozzi family. Ricasoli fulfilled several other missions for Cosimo, but finding himself advanced in years, he thought it best to provide for his soul; and in 1561 took up his abode in Pistoia, to which See he had been appointed the previous year, and devoted himself to his episcopal duties. He died in 1572, and was buried in Sta. Maria Novella at Florence, where his nephews raised a monument to his memory. He was a patron of letters, and contributed to the foundation of the Florentine Academy: his manners were so attractive that he gained the affections of all connected with him, and had friends amongst the most illus-

trious personages of the day. When Charles V. bade him farewell, he not only embraced him, but—a rare honour—kissed his cheek.*

Turning into the eastern transept, there is a very interesting portrait-bust of the Archbishop Antonino in terra-cotta. A very ancient monument above this bust is to the memory of Tedice Aliotti, a bishop of Fiesole, who died in 1336; the monument is attributed to Lino or Tino of Sienna. The bishop reclines on a sarcophagus, which rests on three crouching lions, and has a relief of our Saviour rising from the tomb, with the Virgin and St. John on either side; a canopy above is supported on twisted columns and pilasters; still higher is an arch with the shield of the deceased, a lion rampant.

A large fresco much damaged, beyond the monument, and lower down, was painted in memory of Joseph, the Patriarch of Constantinople, who died in Florence in 1440, during the Œcumenical Council which was summoned by Pope Eugenius IV. in the hope of reconciling the Latin and Greek Churches. The patriarch is represented in his robes, with an image in his hand. Over this fresco is a monument to Fra Aldobrandini Cavalcanti of Florence, who died in 1229, and contributed largely to the restoration of the church: the friar, clothed in a bishop's robes, is represented in relief. The statuette of the Virgin and Child above, beneath an arch of black and white marble, is of the school of Nicolò Pisano. A flight of stone steps leads to the chapel belonging to the Rucellai family, and at the head

* "Genealogia e Storia della Famiglia Ricasoli"—Luigi Passerini, 1860.

of the steps is a marble sarcophagus, containing the bones of Paolo Rucellai, the father of Giovanni Rucellai, at whose expense the *facciata* of Sta. Maria Novella was constructed.

In this chapel is the celebrated Madonna of Cimabue, painted in 1240, and borne hither from his workshop in the Borgo Allegri in a festive procession. The Virgin, above life-size, is seated; she is clothed in a red tunic and blue mantle, which is drawn over her head as a hood; her feet rest on the step of the throne, which is carved in a rich pattern and gilt; over the back of the chair is a drapery equally rich in gold and embroidery; the throne itself is supported by six angels kneeling, three above each other, on either side. The infant Saviour is clothed in white, with a gold mantle over his knees.* It is from this picture we may date the impulse given to art, which developed the Florentine school of painting under Giotto. The features of the Virgin are straight and regular; her eyes are long and almond-shaped, but more open than is usual with masters of that period; her head is slightly inclined on one side towards her child, as she looks up with a soft and dignified expression; the mouth is peculiarly sweet, the hands and fingers are exaggerated in form and length, the head is too large; but she sits gracefully, her elbow resting lightly on the arm of the throne. The child's head is too small and his arms too long, but the expression of his countenance, as well as his attitude, possess dignity and power. The faces of the angels are singularly lovely.

In the right-hand corner of this chapel is the old monument to the Beata Villana, removed hither from a chapel

* See "Crowe and Cavalcaselle," vol. i. p. 204.

near that of the Purità. Villana was a Florentine lady of peculiar sanctity, who died in 1360. The daughter of a certain Andrea di Messer Lapo, a wealthy merchant who had his dwelling near the Piazza di San Felice, Oltr' Arno, she was devoted from her childhood to a life of religious contemplation, fasting, wearing a hair shirt, and spending day and night in prayer. Her parents insisted on her marrying a youth of the noble family of Benintendi, and after her marriage she was surrounded by all the temptations and pleasures of this life, in the midst of which she forgot her religious aspirations. One day, when dressed with unusual splendour, turning to look at herself in a mirror, she beheld, to her horror, a demon in her clothes. She called for another mirror, and a third, but in each, she saw herself more hideous. She accordingly changed her gay garments for her hair shirt, and hastened to the Church of Sta. Maria Novella, where, confessing her sins to one of the friars, she thenceforth returned to a life of penitence and prayer, assisting the poor, and seeing visions, until, worn out by abstemiousness, she died at the early age of twenty-eight. Many marvellous stories are told of the Beata Villana. Her son was buried in the tomb afterwards used by the Minerbetti family, and her grandson erected this monument to her memory. Vasari attributes it to Desiderio da Settignano; but more recent writers on art give it to Bernardo Rossellino, also known as Gambarelli. The saint appears as in sleep, reposing beneath a tent-like drapery, the folds of which are held back by graceful angels. In the centre are hands holding a crown, which radiates light. There are several pictures in this chapel, though none of transcendent merit. One of Sta. Lucia is by Benedetto Ghirlandaio, a brother

of Domenico, but very inferior as a painter. This picture was executed for a Dominican monk, Fra Tommaso Cortesi, who is represented adoring the saint. The Martyrdom of St. Catherine is by Giuliano Bugiardini, a Florentine (1471—1554), an assistant of Mariotto Albertinelli, and pupil of Domenico Ghirlandaio. He never became very eminent, and this is his best performance. The idea for the composition was taken from a design by Michael Angelo, for whom Bugiardini had the profoundest admiration; and a group standing apart on a terrazza is supposed to be by the hand of the great master himself. The saint is represented as a fair young girl, whose joy and thankfulness at being saved from a torturing death is well expressed. An early picture of an Annunciation has a lovely angel; and another painting, representing the Virgin appearing to St. Dominick, is treated almost precisely as in another picture in the Church of San Felice in Florence.

The first chapel to the left of the transept, and on a line with the high altar, is dedicated to the Holy Sacrament. A rude bas-relief on the pilaster supporting the arch, which is kept closed by an iron grating, represents St. Gregory blessing the founder of this chapel. The adjoining chapel belongs to the Strozzi family. At the back is the monument to Filippo Strozzi (the elder), who built the splendid palace in the Via Tornabuoni; he died in 1491, and Benedetto da Majano (1442—1498) was the artist employed to execute his monument. This sarcophagus is of black marble, and above it is a most beautiful relief in white marble of the Madonna and Child with four angels, surmounted by an exquisitely carved garland of roses and heads of cherubim. The arch beyond is also delicately carved in arabesques,

There was formerly here the bust of Filippo Strozzi, which is now in the Strozzi Palace. The frescos on the walls of this chapel have been exceedingly injured by repainting; they were originally by Filippino Lippi, of whom Filippo Strozzi was the patron, but were not executed until after Strozzi's death. The subjects chosen by Filippino were incidents in the lives of St. Philip and St. John the Evangelist. St. Philip is represented exorcising a dragon, which had been worshipped as the god Mars by the inhabitants of Hieropolis, in Phrygia. The dragon has crept from beneath the altar, and emits such a poisonous breath that the son of the king has fallen dead in the arms of his attendants. Philip, aided by Divine power, is restoring him to life. The priests of the dragon, incensed against the apostle, crucify him, as represented in the lunette above; the moment chosen by the painter is when St. Philip, already nailed to the cross, is raised by cords. The action of the men who are pulling the cords is much praised by Vasari.* On the opposite wall St. John restores Drusiana to life. The saint is supposed to have passed a year and a day on the island of Patmos, and was returning to Ephesus amidst the rejoicings of the inhabitants, when he met a funeral procession issuing from the gates, and was told that Drusiana, in whose house he had formerly lodged, was dead. She was a woman much esteemed for her good works, and St. John, desiring the bearers to set down the bier, prayed earnestly for her restoration to life. His prayer was granted, and the apostle went home with her, and dwelt again under her roof.† Drusiana is represented in this fresco, rising from the trestle

* See also "Crowe and Cavalcaselle," vol. ii. p. 448.

† See "Sacred and Legendary Art," by Mrs. Jameson, p. 150.

on which she is carried; St. John is looking at her with a serious countenance. The group to the right, of a child startled by a dog, is full of nature and truth, and the women and children here, as well as in the beautiful little group of Charity in the corner, are very lovely. The Lunette has the Martyrdom of St. John in the cauldron of boiling oil. The monochrome imitation of architecture round these frescos is not in very good taste. On the ceiling are the Patriarchs and their symbols. The painted glass of the window, with the Madonna and Child, St. John, and St. Philip, is very finely executed.

There was formerly a high altar here, the work of Baccio d' Agnolo, which was removed for the present altar, rich in mosaic work, but out of keeping with the rest of the building. Beneath it are the remains of the Beato Giovanni da Salerno, the Dominican who founded the church. On the pavement before this altar there was also at one time a slab in bronze with the effigy of Fra Leonardo di Stagio Dati, Prior of the Convent and Grand-Master of the Dominicans. This monument was executed in 1426 by Lorenzo Ghiberti, when part of the church was included in the choir, but, as it was much worn from the feet of visitors, it has been removed behind the altar and within the present choir, where it is placed in an upright position. This prior was a man of exemplary conduct, and was distinguished in letters; he was present at the Council of Constance, and was sent by Pope Martin V. to the Council of Pavia; the monument was decreed to him at the public expense, in recognition of his important diplomatic services.

The choir of Sta. Maria Novella, in the apse behind the high altar, was originally a chapel belonging to the Ricci

family; at their expense it was decorated with frescos by Andrea Orcagna, to whom may perhaps also be attributed the elegant architecture of the roof. These early frescos were much damaged by a storm in 1458, when the Ricci, unable to bear the expense of the repairs, yielded their rights to Giovanni Tornabuoni, who some time afterwards employed Domenico Ghirlandaio, then a young man, to repaint the walls in fresco with scenes from the lives of the Virgin and St. John the Baptist. Ghirlandaio had already gained a reputation by his beautiful frescos in the Sassetti Chapel of the SS. Trinità, and Tornabuoni offered to pay him one thousand two hundred gold florins for this new work, with two hundred florins more, if he was satisfied with the performance when finished. Ghirlandaio devoted four years to the undertaking, but although Tornabuoni expressed his satisfaction, he refused to pay him the two hundred additional florins; and Ghirlandaio, who esteemed his art more than money, declared that to have succeeded in pleasing his employer was to him of higher value than any payment.

The subjects on either wall are divided into six compartments, in three parallel lines, with a lunette above. Separating each space, are painted architectural decorations, executed with great elegance and richness of detail. In the lower compartments, on the side which contains the life of St. John the Baptist, are the Angel appearing to Zacharias at the altar, and the Salutation of Elizabeth and Mary; above, the Birth of John the Baptist, and Zacharias naming his child; still higher up, the Preaching in the Wilderness, and the Baptism of Christ. In the lunette is the Daughter of Herodias dancing before Herod; among the spectators, in the fresco of the Angel appearing to

Zacharias, are portraits of several of the Tornabuoni family; Giovanni, at whose expense the frescos were painted, is next the angel. The four half-length figures at the left-hand corner are all portraits of distinguished literary men inhabiting Florence: the first, attired as a canon, is Marsilio Ficino; the second, with a red cloak, and black scarf round his neck, is Cristofano Landino, the commentator on Dante; the third, outside the group, is Messer Gentile, a bishop of Arezzo; and the fourth, standing in the centre and raising his hands, is Angelo Poliziano. The three half-length figures of youths, on the right, are Federigo Sassetti, Andrea de' Medici, and Gian Françesco Ridolfi, who all belonged to the Medici Bank. The lady in a gold brocade dress in the group of the Salutation was a celebrated beauty, Ginevra de' Benci, whose portrait Ghirlandaio also introduces in his frescos of the life of the Virgin. The small figures in the distance, standing on a terrazza overlooking the town, are said to have been drawn by Michael Angelo, who was a boy studying under Ghirlandaio when this fresco was painted.

In the lower compartment on the opposite wall, which contains the life of the Virgin, are Joachim's Expulsion from the Temple, and the Birth of the Virgin; above, the Virgin's Presentation in the Temple and her Marriage; and on the line, still higher up, the Adoration of the Magi, and the Massacre of the Innocents. In the lunette are the Death and the Ascension of the Virgin; but this last painting has been much damaged. In the compartment where Joachim is driven from the Temple there is a group of four men in the corner nearest the window; the old man behind with a bald head and a red cap is Alessio Baldovinetti, Domenico's

master in his art; the artist has taken his own portrait in the man wearing a red cloak over a grey dress, with his hand resting on his hip; the third figure, with long black hair and thick lips, is the pupil of Domenico, Sebastian Mainardi of San Gemignano; and the fourth, seen in profile and wearing a cap, is the artist's brother, David Ghirlandaio. Ginevra de Benci, in her gold brocade dress, appears a second time, in the Birth of the Virgin.

Ghirlandaio accomplished a great work by covering so large a space with a design so rich, and executed with so much boldness. The men have all the character of portraits, and have the quiet dignity and sobriety of demeanour appropriate to citizens of a free Republic; the women are very lovely, pure, and refined, and have a modest grace and dignity which is extremely fascinating. The drawing of the figures and the grandiose arrangement of the drapery show the stride forward Ghirlandaio had made in art. The landscape, architectural reliefs, sculpture, and perspective of the pavement are all excellent, and kept in due subordination, as mere accessories to the principal subject. On either side of the windows are the portraits, life-size, of Giovanni Tornabuoni and his wife, in the costume of the day. Giovanni has taken care that his share in the decoration of the apse should not be forgotten, for he not only sat for his portrait in the frescos, but he has blazoned his coat of arms in the most conspicuous places, although the Ricci appended one condition to their cession of the chapel, that their coat of arms should be retained in its place. They sued him at law for the nonfulfilment of this compact; but Tornabuoni gained the suit by proving he had inserted the arms of the Ricci in an obscure corner behind the altar.

Above the portraits of Giovanni and of his wife are St. John the Baptist departing for the Wilderness, and an Annunciation; St. Francis before the Soldan, and the Death of Peter Martyr. Over the window is the Coronation of the Virgin. The window itself is in three divisions of richly coloured glass, the work of Alessandro Fiorentino, an expert master in his craft. In one division are six saints; in another, the Presentation in the Temple; and in the last, the Virgin in Glory. It was completed the year after the frescos. In the vaulted ceiling are the Evangelists.

The wood-carving of the stalls is by Giovanni Gargiolli.

CHRONOLOGY.

	A.D.
Aliotti, Tedice	d. 1336
Andrea da Fiesole	1465—1526
Baccio d' Agnolo	1462—1543
Baldovinetti Alessio	1427—1499
Benedetto da Majano	1442—1498
Bugiardini	1471—1554
Cavalcante, Fra Aldobrandi	d. 1229
Cimabue, his Madonna painted	1240
Council of Florence	1440
Danti, Ignazio	1537—1586
Ghirlandaio, Benedetto	1458—1497
„ David	1452—1525
„ Domenico	1449—1494
„ Ridolfo	1483—1561
Giovanni da Salerno came to Florence	1219
Giotto	1276—1337
Landino Cristoforo	1424—1504
Ligozzi, Jacopo	1543—1627

	A.D.
Lippi, Filippino	1457—1504
Macchietti, Girolamo, pupil of R. Ghirlandaio	1534—1592
Masaccio	1401—1428
Marsilio Ficino	1433—1499
Naldini, Giovan Battista	1537—1592
Poliziano, Angelo	1454—1494
Sta. Maria Novella finished	1470
Villana, Beata	d. 1360

CHAPTER XXXII.

STA. MARIA NOVELLA—(*Continuation*).

THE first chapel to the left of the choir belongs to the Gondi family, and is encrusted with marbles, arranged after a design by Giuliano di San Gallo; it is dedicated to St. Luke, and is sometimes called the Chapel of the Crucifix, because it contains the crucifix of Filippo Brunelleschi, made after seeing a crucifix by Donatello, now in Sta. Croce, which he stigmatised as the representation of a peasant—*contadino*.*

The Gaddi Chapel is dedicated to St. Jerome, and was decorated by Giovanni Antonio Doscio, a pupil of Raffaello da Montelupo, in 1533. The columns of pietra-serena have very beautiful capitals. The altar-piece, of Christ restoring to Life the Daughter of Jairus, is a feeble production of Angelo Bronzino. On the sides of the chapel are reliefs by Giovanni dell' Opera, a pupil of Baccio Bandinelli: the Marriage of Mary and Joseph, and the Presentation in the Temple. Above, in the ceiling, are frescos of the Life of St. Jerome.

The chapel in the southern transept is reached by a

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* See chapter on Sta. Croce.

flight of steps, in the same manner as the Rucellai Chapel opposite. It belongs to the Strozzi family, and is dedicated to St. Thomas Aquinas. Here are preserved the relics of a certain Beato Alessio degli Strozzi, who caused the chapel to be paved with marble about the middle of the fourteenth century. The walls are painted in fresco by the brothers Andrea and Bernardo Orcagna, and represent the Last Judgment, the Pains of Hell as described by Dante, and the Glories of Paradise, with a numerous assemblage of saints and holy personages. These frescos were probably executed prior to the altar-piece, which is also by Andrea Orcagna, and bears the date 1357. The Last Judgment is at the end of the transept, and covers the walls on either side and above the window. The Saviour in the clouds dispenses blessings and curses, and is accompanied by angels who bear the symbols of the Passion. To the left, the Virgin is kneeling; six of the Apostles are beside her; the Baptist is at the head of the remaining six to the right. Beneath the Virgin are patriarchs and prophets—Noah with his Ark, Moses and Abraham, saints and martyrs. In a corner of the foreground angels help one of the chosen, who is rising from the grave. The condemned, who are on the side below St. John the Baptist, show their despair by their gestures.

Although the painting on the wall to the left has suffered much from damp and restorations, enough of the fresco remains to enable us to judge of Andrea's composition. The Saviour and the Virgin—a sweet, yet dignified and queen-like woman—are seated side by side on a throne, and higher up on either side are fiery seraphim and cherubim; beneath, the angels play on musical instruments. The rest

of the space is covered with a multitude of figures—apostles, prophets, saints, and martyrs, each accompanied by his or her guardian angel, who play on instruments, sing, or are engaged in prayer. An angel in the foreground is introducing a nun into Paradise. The Inferno—Hell—on the opposite wall, has been wholly repainted. Ghiberti, in his "Commentaries," attributes this fresco to Bernardo Orcagna.

A record in the Strozzi collection of documents mentions that a certain Tomaso di Rossello Strozzi, whose remains are laid beneath the chapel, ordered Andrea Orcagna to paint the altar-piece in 1354, on condition of its being finished in a year and eight months; but Orcagna was unable to fulfil that part of the contract. The panel is divided in five compartments. The Saviour, on a throne, is in the centre; above him are seraphim and cherubim. He presents the Gospel to St. Thomas Aquinas, who is led to him by the Virgin, and the keys to St. Peter, who is supported by John the Baptist. The saints kneel, and angels play musical instruments. St. Catherine and St. Michael are behind the Virgin, St. Lawrence and St. Paul behind the Baptist. In the centre-piece of the predella, our Saviour is saving St. Peter, who is sinking on the waters. On one side is the celebration of mass, on the other a king dying amidst the lamentations of a crowd of spectators, whilst a monk and two angels weigh the soul of the departed in a balance, and save it from the expectant demons. Cavalcaselle considers this altar-piece the finest panel picture by Orcagna.

St. Thomas Aquinas is represented on the coloured glass of the window, holding a head, from whence emanate rays which fall on a church he has in his other hand. Above are the Strozzi arms, and a Virgin and Child. The window

was probably also designed by Andrea Orcagna. Beneath the staircase leading to the Strozzi Chapel, is the imitation of a sepulchre under a low arch, in which is an Entombment of Christ, attributed to Giottino. Above, is the portrait of Messer Fuligno di Carbone de' Galli da Campi, Bishop of Fiesole, who died in 1348, and was buried here. To the right of the staircase is a small door leading to the lower church and cemetery of the friars, entered from the cloisters, the walls of which are painted in frescos attributed to Greek artists who came to Florence in 1225, and to whom the Italian painters, among whom was Cimabue, were indebted for much of their skill in art. A small chapel contains a fresco of St. Anthony, and in the vaulting above is represented the Life of St. Benedict. In another chapel, dedicated to St. Martin, are paintings attributed to Jacopo da Casentino, of the fourteenth century. There is also, in a cloister adjoining this cemetery, a fine Robbia representation of Mary Magdalene in the Garden.

The door, on the left side of the staircase to the Strozzi Chapel, leads to the Bell-tower—Campanile—which was built by Fra Giovanni da Campi, a monk of Sta. Maria Novella, assisted by another friar, Fra Jacopo Talenti, in 1334. They were both well-known architects, and rebuilt the bridge of the Carraia when it had been destroyed by a heavy flood.

The Sacristy beyond was built after a design by Fra Jacopo Talenti, and intended for a chapel for the Cavalcanti family. It is now surrounded by presses of walnut-wood, containing the priests' garments, reliquaries, &c. To the left of the entrance is a beautiful lavatory of terra-cotta, by Luca della Robbia—a Madonna and Child with angels,

surrounded by a rich garland of flowers. Within the arch is a landscape, and on the pilasters delicately wrought arabesques, flowers, and fruit. The corresponding lavatory, by one Fortini, has heads of cherubim well executed. Above the door is a Crucifix, in relief, attributed to Masaccio, but more probably by a sculptor of that name, who lived in the fifteenth century. The window of old stained-glass here is very rich. In one of the presses is preserved, within a reliquary, the only remaining banner of the twelve which Peter Martyr presented in this church to the twelve captains whom he sent forth on Ascension Day, 1244, to destroy the Paterini, or Heretics, in Florence.* Here also is preserved the parchment bull† of Gregory IX., 1227, which confirmed the Order of St. Dominick. Leaving the sacristy, at the corner of the transept is a granite vase brought from the little village of the Impruneta, south of Florence, where is a miraculous picture of the Virgin: it rests on a marble figure, the work of Michael Angelo.

The first altar in the aisle, after leaving the sacristy, contains the bones of the Beata Villana. Above it is a picture, by Bronzino, executed in 1592, of St. Hyacinth, a Polish missionary saint, who belonged to the Dominican order.

The Organ Gallery, of perforated marble, is a copy from the original, by Baccio d' Agnolo, which the monks sold, and which is now in the Kensington Museum, in London. There are no other works of interest in this aisle, except a monument by Andrea da Fiesole, who was assisted in his

* See vol. i. of this work, "Bigallo and Misericordia."

† Bull—*bolla*, stamped or sealed document.

work by his two scholars, Angelo Maso Boscoli and Silvio Cosini da Fiesole. This monument, which is a simple black marble sarcophagus, was placed here to the memory of a jurisconsult named Antonio Strozzi.

The marble pulpit, with bas-reliefs picked out in gold, was executed for the Rucellai family by Maestro Lazaro, after a design by Filippo Brunelleschi. The subjects are the Annunciation; the Birth of the Saviour; the Presentation in the Temple; and the Virgin in glory, letting down her girdle to St. Thomas.

The Cloisters of Sta. Maria Novella, which are entered from the church, are very large, and adorned with fresco paintings. The Green Cloister—Chiostro Verde—so called from the frescos around painted in terra-verde, was built early in the fourteenth century. On the wall, close to the steps leading to the church, is a painting in tempera, by Spinello Aretino, who died in 1400—the pupil of Jacopo da Casentino—representing Saints of the Dominican order: San Vincenzio Ferraris, a Spaniard, 1357—1455, and Santa Caterina of Sienna, with the archangel Raphael. The frescos round the cloisters contain scenes from the Old Testament. Those nearest the church, turning to the left, are by Paolo Uccello, and represent the Creation, the Expulsion from Paradise, the Building of the Ark, and the Deluge, which last is one of the most remarkable for truth to nature, powerful drawing, and perspective—a man clings to the Ark by his fingers, whilst others are drowning; among whom one in the foreground wears a primitive specimen of a life-preserver. The last of the series, executed by Uccello, is Noah's Sacrifice. They were all painted between 1446 and 1448, and are the more valuable as his genuine works are rarely found in the

public galleries.* The remaining frescos are by Dello Delli, 1404, inferior in execution to Uccello. Near the entrance to the old cemetery is a fresco, in a dilapidated condition, of the crucified Saviour, probably by a scholar of Giotto's. Within the cemetery is a fresco of great interest by Giotto; the meeting of Joachim and Anna. It has been admirably described by Mr. Ruskin.†

Beyond the gates of the cemetery is a door with two beautiful windows, formed by an arch and twisted columns, belonging to the Spanish Chapel, so called because used on particular feast days by the Spaniards who came to Florence to attend Eleonora of Toledo, on her marriage with the Grand-Duke Cosimo I. The frescos were then cleaned. The altar-piece, by Alessandro Allori, represents St. James, the patron saint of Spain; and the tribune is painted in fresco by Pocetti. The chapel was built about the middle of the fourteenth century, at the expense of a certain Buonamico Guidalotti, a rich and devout Florentine citizen, for the purpose of celebrating the festival of the Holy Sacrament, or Corpus Christi, instituted in 1264 by Pope Urban IV. The architect employed by Guidalotti was a Dominican monk, Fra Jacopo da Talenti da Nipozzano, of the diocese of Fiesole, who has been already mentioned as having assisted in the construction of the sacristy. The architecture is simple; the roof groined, and supported by intersecting pointed arches. The spaces between the ribs, and the four walls beneath them, are richly decorated with frescos, which have been usually attributed to Taddeo Gaddi and Simone Memmi, of Sienna. There is some doubt whether Memmi painted any of these

* See "Crowe and Cavalcaselle:" Life of Paolo Uccello.

† See "Mornings in Florence—The Golden Gate," by John Ruskin.

frescos, since when Guidalotti made his will in 1355, none of them were finished, and Simone Memmi died in 1345.* The subjects were selected by another Dominican, Fra Jacopo Passavanti,† a man of considerable literary eminence, whose writings are praised by Silvio Pellico. He was born at Florence towards the end of the thirteenth century, and was the grandson, by his mother, of Giovanni Tornaquinci, who contributed to the choir of Sta. Maria Novella, and who fell in battle, valiantly defending the Caroccio, on the Guelphic side, at Montaperti. Passavanti was sent by the Dominicans to Paris to complete his studies in Divinity and Humanity. He became the Superior in the Convents of Pistoia, San Miniato, and lastly Sta. Maria Novella, and died at the age of sixty in 1357. His monument is believed to be that beneath the Chapel of San Giovanni in the church, on which the figure of a monk may still be traced. He was the author of the "Specchio della vera Penitenza," a book of devotion, considered a model of purity and grace of style, worthy of Bocaccio, whom he preceded by ten years.

The series of frescos commence on the eastern wall, the subject of each ascending to the space above. The four frescos on the roof, and the whole of the wall to the left, are attributed to Taddeo Gaddi; that to the right to Simone Memmi. Vasari relates, that Taddeo was engaged to paint the whole chapel, and had only completed part when the

* Cavalcaselle considers these frescos overpraised, and that they are all by one hand, probably a scholar of the Siennese school who painted the fresco of San Ranieri in the Campo Santo of Pisa, possibly a certain Andrea di Florentia. See "Crowe and Cavalcaselle," vol. i. p. 375; vol. ii. p. 89.

† See Lord Lindsay's "Christian Art," vol. iii. p. 30.

Prior of Sta. Maria Novella invited Memmi, who had gained universal admiration by his frescos in Santo Spirito, to assist in this work. The subject on the eastern, or altar wall, is the Procession to Calvary, the Crucifixion, and the Descent into Hades. On the roof above is the Resurrection, painted by Taddeo Gaddi. Lord Lindsay observes, that it is the first instance in which the Saviour's body is made the source of illumination. On the western or entrance wall opposite, are frescos which fill up the space between the windows, the door of entrance, and the side walls; but they are so much injured by damp that they are hardly recognisable. They represent scenes from the lives of various Dominicans—St. Thomas Aquinas receiving the habit of his Order, the Murder of St. Peter Martyr, and several miracles performed by Dominican saints. On the ceiling above is the Ascension of our Lord, by Taddeo. On the northern wall is the Triumph, or Glorification, of St. Thomas Aquinas, also by Gaddi; and on the ceiling, the Descent of the Holy Ghost on the Apostles. This last approaches the style of the old Byzantine mosaics; the Virgin and Apostles are in a large building closed by folding doors, which various persons outside, in an Eastern costume, endeavour to open. In the frescos beneath, St. Thomas Aquinas sits in state; he is elevated above a screen containing fourteen stalls. The heretics Arius, Sabellius, and Averrhoes,* lie at his feet, and he is attended by saints of the Old and New Testament. The four Cardinal and the three Theological Virtues float

* Arius, born in Libya in the fourth century, died 336; Sabellius, born in the Ptolemaid, was condemned by the Alexandrian Council, 261; Averrhoes, born at Cordova, in Spain, in the twelfth century, died in Morocco, 1198.

above; and below, in the fourteen stalls, are the seven Profane and seven Theological Sciences, in the form of beautiful maidens, with their earthly representatives beneath them.

The subject on the southern wall is significant of the Church Militant, defended by the Dominican Order. The representatives of the Ecclesiastical and Civil Power, the pope and the emperor, are seated on thrones. The pope is Benedict XI.; he is accompanied by a cardinal and bishop; the emperor is Albert, and a king near him is supposed to be Philippe le Bel of France. To the left is the spiritual army of the Church; to the right, the attendants on the emperor. Among these is a supposed portrait of Cimabue in profile, wearing a hood and short cloak; Petrarch is near him, and Laura, with a burning heart, besides Arnolfo di Cambio, Giotto, and Simone Memmi.* At the feet of the pope is a flock of sheep, symbolical of the faithful, as the black and white dogs which protect them are of the Dominican order. Immediately in front, to the right, are more of these dogs, killing wolves, representing the Inquisitors destroying the heretics who had worried the sheep of Christ. St. Dominick is again seen confessing a knight, beside whom are some dancing girls, and he points the way to Paradise to those who have already received absolution at his hands. St. Peter is in the gateway; behind him is Paradise, peopled by the blessed of all ages and both sexes, with the Saviour enthroned, and the Virgin Mary. Behind the pope and emperor, and other

* Cavalcaselle throws great doubts on the authenticity of these portraits. See "Crowe and Cavalcaselle," vol. ii. p. 86.

august personages, is the cathedral of Florence, with its first cupola. The lines over the perforated parapets are broken by statues of saints, prophets, or angels, which have all been removed, if they ever really existed. Above this fresco is St. Peter rescued from the waves, by Taddeo Gaddi, which is the finest of the paintings on the ceiling, and supposed by Cavalcaselle to have been painted by Taddeo's pupil, Antonio Veneziano.

The Chiostro Verde communicates with another and much larger cloister; and between the two is an altar with a painting, by Simone Memmi, of a Madonna and Child, and saints, in the Greek style. Beside the altar are two saints in fresco, by Bernardo Pocetti; and in a lunette above the gate, a Crucifix between St. Thomas Aquinas and St. Dominick, by Stefano Fiorentino, the pupil of Giotto.

The great Cloister of Sta. Maria Novella is one of the most spacious in Europe. Until recently a statue of the Beato Giovanni di Salerno stood in the midst, but this has been removed; it is surrounded by frescos representing incidents in the lives of saints of the order, separated by pilasters, on each of which is a portrait of a Dominican friar. The frescos in the lunettes are the best; and the fourth to the right represents St. Peter Martyr and his followers fighting with heretics in the Piazza della Croce al Trebbio. The column is crowned with a statue of Peter Martyr, as it once appeared. The thirteenth lunette, by Cosimo Gamberucci, has an historical interest, because it represents Fra Giovanni di Salerno founding the Church of Sta. Maria Novella, on the site of Sta. Maria delle Vigne, which is ceded to the Tornaquinci family, in presence of the papal legate. The twentieth lunette, by Santi di Tito,

represents angels supplying the table of St. Dominick and his monks. Near a glass door which opens on the Farmacia, or dispensary of the friars, is a lunette by Giovanni Balducci, containing a fresco representing Sant' Antonino received by the Signory of Florence on the Ringhiera of the Palazzo Vecchio. It is interesting, both for the costumes of the period and because a picture of the Ringhiera. A chapel in the cloister, built by Messer Agnolo degl' Acciajoli, in 1303, when Bishop of Florence, was ceded by the friars to the Council of Eight, during the Ciompi Riots.

The principal entrance to the Farmacia is in the Via della Scala, where the stone framework of the door is carved in fruit and flowers by a modern artist. After passing through a corridor and anteroom, we arrive at a small vaulted chapel, with beautiful frescos by Spinello Aretino. The two frescos on the wall to the right of the window represent the Scourging of the Saviour, who looks reproachfully at his persecutors; and Christ bearing the Cross, in which the women who follow are pushed back by soldiers. Over these frescos, in a lunette, Christ is represented blindfold on a throne, and mocked by the Jews. Facing the window is a Pietà; the Virgin kisses the lips of the Saviour; the mourning women are behind her; St. John kisses his hand, and St. Peter is weeping at the feet, whilst gazing at the Saviour's face, and raising the cloth on which he lies; the other spectators look on in wonder and sadness. Next this fresco is a "Noli me tangere." The earnest, prayerful gaze of the Magdalene, and the thoughtful expression of the Saviour, are given with much beauty. Lovely angels tell the women at the tomb that Christ has risen. Above is the Crucifixion, in which St. Jerome's lion, seated, forms a

curious balance to the fainting Virgin: the soldiers cast lots for the garment. On the wall to the left is the Last Supper, and Christ washing the feet of his disciples; and above is Christ with the tribute money.

Beyond this chapel are the rooms used for distilling from various flowers and herbs, as well as ante-chambers, where are sold perfumes, &c., manufactured by the friars. All this part of the former monastery looks on the great cloister. A large and lofty apartment, built in 1848, and richly gilt and ornamented, is reserved for the reception of royal personages. The pictures, busts, &c., which ornament these rooms, are not of any great value.

CHRONOLOGY.

	A.D.
Allori, Alessandro	1535—1607
Aquinas, St. Thomas	1226—1274
Baccio Bandinelli	1493—1560
Baccio d' Agnolo	1462—1543
Benedict XI., Pope	1303—1304
Brunelleschi, Filippo	1379—1446
Campanile of Sta. Maria Novella built	1334
Dello Delli	1404—1463
Donatello	1386—1466
Gaddi, Taddeo	1300—1366
Giottino	Living in 1395
Jacopo da Casentino	Middle of Fourteenth Century.
Memmi, Simone	1215(?)—1344
Orcagna, Andrea	1308(?)—1368(?)
Philippe le Bel of France reigned	1285—1314
Raffaello da Montelupo	1505—1567

	A.D.
Robbia, Luca della	1400—1482
San Gallo, Giuliano di	1445—1516
Spinello, Aretino	d. 1410
Uccello, Paolo	1397—1475
Veneziano, Antonio, elected to the Guild of Physicians and Apothecaries	1374

CHAPTER XXXIII.

THE VIA DELLA SCALA.—GARDENS OF THE ORICELLARI.—STA. LUCIA.—BORG' OGNI SANTI.—LUNG' ARNO ACCIAJOLI.—BRIDGES.

THE Via della Scala has its name from a well-known Foundling Hospital in this quarter, Sta. Maria della Scala, which was called after a similar hospital in Sienna, with three staircases—*scale*, or *scalini*. The founder of the Florentine hospital, at the corner of the Via Oricellari and the Via della Scala, was a certain Cione di Lapo de' Pollini, or Cione, the son of Lapo, of the family of Pollini, whose marble bust is in the cortile of the Innocenti. In 1531 the building was ceded to the nuns of San Martino al Mugnone. In a chapel within the walls of the convent are frescos from the life of San Bernardo degli Uberti,* and outside this chapel, which stands in a small piazza, is an inscription recording that here twenty thousand persons were buried during the plague of 1479. Sta. Maria della Scala, or San Martino al Mugnone, recognisable by the old style of rough masonry, is now used as a penitentiary. On the northern side of the Via della Scala, nearer the walls or boulevard, is the Conservatorio in Ripoli, once the Convent of San Jacopo in Ripoli, where was formerly a picture by Ridolfo

* These frescos are now in the Castle of Vincigliata, belonging to Mr. Temple Leader.

Ghirlandaio, now in the Gallery of the Louvre at Paris. In the lunette over the door of this church is a fine example of Luca della Robbia ware; the subject, a Madonna and Child, with St. Dominick on one side and a saint on the other, surrounded by a beautiful garland of fruit. The treatment of this relief differs from most of Della Robbia's: the Child lies on his side, and is not as lovely as in other representations, but the Virgin and saints are grand and statuesque. Ripoli is a village near Florence, where the Dominicans first had an oratory, dedicated to San Jacopo. It finally became a convent of Dominican nuns, who removed to the Via della Scala in 1300.

The Via Oricellari crosses the Via della Scala; and, proceeding towards the Arno, the high iron gates on the right are the entrance to the Orti Oricellari, or Rucellai Gardens, where at one time the Platonic Academy, founded by Cosimo de' Medici, Pater Patriæ, held their meetings. A grotto and temple commemorate the exact spot; and the names of the academicians are inscribed on a column in the Garden; viz., Giovanni Rucellai, Angelo Poliziano, Lorenzo de' Medici, Pico della Mirandola, Nicolò Macchiavelli, Bernardo and Cosimo Rucellai, Luigi Pulci, Giovanni Corsini, Leon Battista Alberti. The palace in the midst of these gardens was built by Bernardo Rucellai, after a design by Leon Battista Alberti, who also laid out the ground. It underwent alterations at the hands of the architect Silvani in the seventeenth century, when it became the property of the Marchese Strozzi Ridolfi, and was known as the Palazzo Strozzi. It was not until after the death of Lorenzo de' Medici that the Platonic Academy was transferred here by the invitation of Bernardo Rucellai; and it was in these gardens that Nicolò Macchiavelli recited his famous dis-

courses on Livy, and that the first Italian tragedy, *Rosamunda*, the composition of Giovanni Rucellai, was read in the presence of Pope Leo X. The beautiful Bianca Capello occupied this Palace before her marriage with the Grand-Duke Francis I. The huge statue of Polyphemus in the midst of the garden is by Antonio Morelli. There is likewise a statue of Pope Boniface VIII., which was on the first *facciata* of the Cathedral.

In a direct line with the Via Oricellari, and at the end of the broad street called the Porta Prato, is the Church of Sta. Lucia del Prato, which in 1251 was built in the midst of meadows by a Confraternity of Frati Umiliati, an Order founded in 1180, and first composed of Milanese who had been expatriated by the German emperors. During their exile in Germany they improved themselves in the manufacture of cloth, and on their return to Italy settled in Florence, where they built their church and convent on this spot, and carried on their trade. In 1547 the Grand-Duke Cosimo I. obliged them to sell their convent to the Scolopi, who were canons of San Salvatore, and whom the Grand-Duke had expelled from their own Convent of San Piero Gattolino, near the Porta Romana, to make room for the fortifications of the city. The Church of Santa Lucia is now under the patronage of the Torrigiani family.

In the first chapel to the right on entering, is a picture of St. Joseph with the infant Christ in his arms, and San Françesco di Sales and Sta. Teresa below; they are sweet in expression and soft in colour. Behind the high altar is a Nativity, by Domenico Ghirlandaio; a good picture, but in an obscure position. In the first chapel to the left is an Annunciation, by Pietro Cavallini, who painted the same subject in the SS. Annunziata. The Virgin is seated on a

bench in a garden with a book beside her. She has a simple and innocent expression as she looks upwards at the dove which hovers over her; the angel kneels on the opposite side of the picture; and, though false in drawing, it is an interesting composition.

Beyond this quarter of the town is the Cascine, or Public Gardens of Florence, the fashionable promenade of the Florentine *beau monde*, and a favourite resort of all classes. Long avenues of fine trees and tall hedges of ilex and other evergreens afford shade and shelter in the hot days of summer; and in the evenings of May and June they are brilliant with thousands of fire-flies. The Arno, with a lovely view of the hills and villas beyond, is on one side of the Cascine, on the other, the magnificent range of Monte Morello and the Apennines.

The first palace of any importance along the Arno is modern; it was built by the celebrated actress Madame Ristori, but is now in the possession of the Marchese Fransoni, who belongs to an old Genoese family, and is nephew of the late Archbishop of Turin. The Palace contains several pictures of value—four small pictures by Albano; St. Sebastian and St. Jerome, by Guercino; two paintings attributed to Annibale Caracci, one of which is now supposed to be by Paris Bordone or Correggio; an exquisite miniature, representing Christ amidst the Doctors, by Mazzolino da Ferrara; a Madonna by Lorenzo di Credi, and another by Domenico Ghirlandaio; a Holy Family by Procaccino of Milan; a fine family portrait by Vandyke; and a lady of the Fransoni family, with her son and daughter, by the most celebrated Genoese painter, Bernardo Strozzi.*

* These pictures were formerly in the ancient Fransoni Palace of Genoa. See Guide by Carlo Giuseppa Rath, 1780.

In the Borg' Ogni Santi, the street parallel with the Arno, and at the corner of the Piazza Manin, is a Palazzo which belonged to the Quaratesi family, one of the oldest private dwellings in Florence, designed by Brunelleschi; this palace was at one time in the possession of the Gondi family, when it was painted by Andrea Feltrini in the peculiar Florentine manner, called *Graffito*.

The Church of Ogni Santi, or San Salvador, was founded by the Padri Umiliati after their removal from Sta. Lucia. They had already purchased the space occupied by the present Piazza, which they converted into a pool, filled with water from the river, for cleansing the wool, and here they built their monastery and the adjoining church. In 1554 they were obliged to yield their rights to the Franciscans, who in 1627 rebuilt the church. A fresco was discovered this year—1872—behind the fine Luca della Robbia above the principal entrance; this fresco has been removed to Sta. Croce, but the Luca della Robbia group is restored to its original position.

The interior of the church consists of a nave and transepts, in the form of a Latin Cross. In one of the transepts are two paintings which were originally by Andrea Castagno; St. Francis receiving the Confirmation of his Order, and the Death of the Saint. Both pictures have been repainted, and the later artist has converted St. Francis into San Bernardino, who presents his tablet with the name of Jesus on it to Pope Martin V., and whose body is exhibited to the public.

The only works of real artistic merit in the church are two frescos on either side of the nave; that to the left is by Domenico Ghirlandaio, and represents St. Jerome in his

study; it is one of the earliest works of the master before his style was formed, and though faulty in drawing,—the leg of the saint actually appearing severed from his body,—there is a diligence and attention to detail, with variety of invention and power of expression, which show the promise of future excellence; the colour is clear and bright, and every detail, to the pattern of the table-cover and the various articles on the shelf above, are finished in a style which recalls early German or Flemish pictures.* The old man sits gracefully in a thoughtful attitude at his desk, which has the date 1480.

The fresco opposite is by Sandro Botticelli: St. Augustine in prayer; he looks upwards absorbed; beside him is an orrery: the hands and fingers are in Botticelli's peculiar manner; the saint is represented as an ordinary peasant—but the drawing is free and vigorous, the drapery falls in large and noble folds, and the colour is sober.†

The inside of the cupola over the tribune is painted by Giovanni di San Giovanni; and the life of St. Francis is represented in Pietra-Dura mosaic over the high altar: the bronze crucifix is by Cennini, a pupil of Tacca. The two marble angels on the gates of the choir are by Andrea Ferroni di Fiesole. The picture of San Bonaventura guided by an angel is by Fabrizio Boschi. The choir was built by Count Pandolfo Bardi; a Virgin in a dark situation over the entrance to the choir is by Bernardo Orcagna.‡

Within the sacristy, to the left of the choir, is an interesting fresco of the Crucifixion, probably by Nicola di

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* See "Crowe and Cavalcaselle," vol. ii. p. 464.

† Ibid., vol. ii. p. 415—420.

‡ Ibid., vol. i. p. 453.

Pietro Gerini, the pupil and assistant of Taddeo Gaddi. Four angels hover above; Mary Magdalene is at the foot of the Cross; the Virgin, St. John, and two monks on either side. This painting has also been attributed to Françesco da Volterra, of the school of Giotto and a pupil of Gerini.* In the left transept is a fine Crucifix by Giotto, and over the altar a wooden image of St. Francis in prayer.

The walls of the cloisters of Ogni Santi are painted by several good artists, and represent incidents and miracles in the life of St. Francis. Beginning from the door, the first five lunettes leading to the second cloister, and those on the side wall next the church, are by Giovanni di San Giovanni. The meeting of St. Francis and St. Dominick, and St. Francis receiving the Stigmata, are by Jacopo Ligozzi, who also painted all the lunettes on the northern and eastern walls. The door opening on the second or inner cloister conducts to the Refectory, where there is a noble Cenacolo, or Last Supper, by Domenico Ghirlandaio, bearing the date 1480, the same year that he painted the St. Jerome in the Church, when he was only thirty-one years of age. Although the arrangement is in accordance with the conventional rule, the composition is very original. The Saviour's head is extremely beautiful; and the absorbed expression of his countenance, serene yet serious, as if the treachery of his disciple was forgotten in the thought that the great sacrifice was shortly to be consummated, is truly sublime. St. Peter, beside him, true to the impetuous nature of this apostle, has taken on himself to reprove Judas, and points significantly with his thumb to the

* See "Crowe and Cavalcaselle," vol. i. p. 365—395.

Saviour. Perhaps to enhance the nobility of the head of Christ, the artist has erred in giving too much vulgarity to Peter, whose countenance nevertheless is very fine, animated, and expressive. The low, hardened villain, which Judas is represented, is well-expressed by his defiant attitude, and the sneer with which he meets Peter's angry reproof. St. John is asleep; his head is inferior to the same subject treated by other masters. Beyond him, one of the apostles leans his head on his hand, and appears plunged in melancholy reflections; his countenance and attitude are very beautiful, and are in contrast with the animation and questioning interest of the rest. Cavalcaselle remarks on this Cenacolo:—"It is not as yet here that Ghirlandaio impresses the beholder with his greatness as a composer; but the old symmetry of sitting apostles is already varied by a clearer exhibition of the moving thought in the assemblage, and great variety of individual expression and action is also apparent. But Ghirlandaio shows that his talent is not matured, especially in his handling of colour. Some roughness in the surface is caused by stippling. Some flatness is created by the absence of broad shadow; and the greatest depth being near the outline, communicates to the figures an unpleasant hardness, not diminished by the effort to define the forms with a wiry line. Sculptural grandeur, clearly within the painter's aim, is marred by too much arrangement of drapery, and the liquid general colour is of an unpleasant reddish tone."*

The Hotel d' Italia, on one side of the Piazza Manin, was the Palace of Caroline Murat. Not far from the Church

* See "Crowe and Cavalcaselle," vol. ii. p. 464.

of Ogni Santi is the Convent and Church of San Giovanni in Dio, adjoining which is the Hospital of that name on the site of the former houses of the Vespucci family. In one of these was born, in 1453, Amerigo Vespucci, who, from his discoveries north of where Columbus landed, gave his name to the Continent of America.

The Hospital of San Giovanni in Dio was founded by Simone, the son of Pietro Vespucci, in 1400. In 1587 it passed into the hands of the neighbouring Confraternity of San Giovanni in Dio, and was enlarged in 1735, at which time all the houses of the Vespucci were incorporated into the building. After the discovery of North America, the Vespucci were allowed the honour of attaching a Fanale to their houses, which has, however, been long removed, though an inscription records the birth-place of Amerigo Vespucci.

The first bridge across the Arno, after the Suspension Bridge at the further end, near the Cascine or Public Gardens of Florence, is the Ponte alla Carraia. The foundation-stone was laid in 1218 by a certain Lapo, a friend of Arnolfo di Cambio. It was then called Ponte Nuovo, to distinguish it from Ponte Vecchio, but it was afterwards known as the Carraia, from a postern or gate which stood at the entrance to the present Via Borg' Ogni Santi. The first Ponte alla Carraia was swept away by a flood in 1274, but it was rebuilt at the expense of the Padri Umiliati of Ogni Santi, and after a design of Fra Ristoro and Fra Sisto, the Dominicans who built Sta. Maria Novella. They laid the piles in stone, but constructed the bridge itself of wood, in consequence of which a fatal disaster took place during a theatrical representation conducted by the painter Buffalmacco, and given

by the inhabitants of the Borgo San Frediano. The amusement consisted in an exhibition of the Infernal Regions upon the river; the advertisement ran as follows:—"*Chiunque avesse desiderato di aver nuove dell' altro mondo, si fosse portato al dì di calan di Maggio sul Ponte alla Carraia.*"* Boats were filled with persons dressed to resemble demons, who, amidst fire and smoke, uttered cries, to simulate the agony of the tormented. The bridge was crowded with spectators, when it suddenly gave way, all fell into the river, and, between fire and water, most of those who had come to learn something of another world, perished miserably. The bridge was rebuilt, but again destroyed by an inundation of the Arno in 1333; it was restored, but partially injured in 1557, and repaired by Ammanati in 1559, by order of the Grand-Duke Cosimo I. Within the last few years a chapel at the Oltr' Arno extremity has been removed, and the bridge widened.

The quay of the Lung' Arno Corsini connects the Ponte alla Carraia with the Ponte S. Trinità. This bridge was founded in 1252 by Lamberto Frescobaldi, whose Palace is on the opposite side; it was carried away by the flood of 1269, and reconstructed by Fra Ristori and Fra Sisto; but it was again destroyed when the Ponte alla Carraia was swept away in 1333. Taddeo Gaddi began its restoration, which lasted until 1557, when it was destroyed for the last time, and rebuilt, as well as the Carraia, by Ammanati. It is considered one of the finest specimens of construction, and is much admired for the elegant curve of the arches. The

* Whoever desires to have news of the other world, let him come to the Bridge of the Carraia, on the Calends of May.

four marble statues above, life-size, represent the seasons: Winter is by Taddeo Landino; Spring and Autumn by Caccini, and Summer by Francavilla, a pupil of Michael Angelo. Francavilla was accused of having made the neck and right leg of his figure too long.

The Lung' Arno Acciajuoli, where once were the houses of the Acciajuoli family, extends from the Ponte della SS. Trinità to the Ponte Vecchio. The Acciajuoli family are supposed to have been workers in steel or iron at Brescia, who, about the year 1160, emigrated to Florence to escape the savage cruelty of Frederick Barbarossa. In 1313 one Dardano Acciajuoli was sent as Florentine Ambassador to King Robert of Naples. Their influence and power declined with the failure of the Bank of Bardi, Peruzzi, and Corsini; but they soon recovered their fortune. The year of this calamity (1342), Angelo Acciajuoli, a Dominican monk, was chosen Bishop of Florence, but he proved a traitor to his country, when he persuaded the Signory to invite Walter de Brienne Duke of Athens to take the city under his protection; afterwards, by a double act of treachery, he headed the conspiracy against him which ended by causing his own fall.

The most distinguished man of this family was Nicolò Acciajuoli, who, when on a journey to Naples for purposes connected with his trade, found favour in the eyes of Catherine, titular Empress of Constantinople, and wife of the Prince of Taranto. King Robert, perceiving the talents of Nicolò, encouraged this attachment, as he believed the Florentine merchant might be of use to his nephews, the sons of Catherine, and he appointed him Bailò or Governor of the Principality of Taranto. In 1338 Nicolò accom-

panied one of his pupils to Greece, and for three years he conducted a war against the Turks with consummate ability. King Robert on his deathbed named as his successor his grand-daughter, Joanna, married to Andrew, Prince of Hungary. Andrew was hated by the Neapolitans, and no less hated, it appears, by his wife, who caused him to be strangled in 1345. It is uncertain whether Nicolò was an actual accomplice in this deed, but he contrived to turn it to advantage, by persuading the widowed queen to marry his pupil, Lodovico, Prince of Taranto, when he took the government of the kingdom into his own hands, whilst maintaining Lodovico on the throne. When the King of Hungary threatened vengeance for the murder of his brother, Nicolò carried the Prince to Avignon, and only brought him back to Naples in 1348, when the plague had broken out in the south of France. In reward for these services, Nicolò was created Seneschal of Naples, and various rich estates in the kingdom were bestowed on him. Peace was at length concluded with Hungary through the mediation of the Pope, and Acciajuoli turned his attention to rid the country of brigands, and to recover Sicily from the Aragonese. When Naples was threatened with an interdict, Nicolò hastened to Innocent VI. and persuaded him to desist from this intention; the Pope was so fascinated by this extraordinary man, that he presented him with the Golden Rose, an honour hitherto reserved for royal persons, created him a Roman Senator, and sent him as his ambassador to Bernabò Visconti Lord of Milan. On his return to Naples, Acciajuoli enjoyed an almost sovereign power until his death in 1366. But though his life was thus spent abroad, he never forgot Florence, in whose neighbourhood he erected the splendid

monastery of the Certosa, where he was buried, and where Andrea Orcagna raised a superb monument over his remains. Acciajuoli endowed there a college for fifty youths, who were to be instructed in the liberal arts, but this part of the monastery was never finished. Though proud of their great citizen, the Florentines jealously guarded against any attempts on his part to obtain power at home. They accordingly passed a decree that any citizen having jurisdiction in a city or castle out of Florence, should be excluded from holding office; but in order to mitigate the severity of this law they, at the same time, exempted him from the payment of taxes.

A bishop of the Acciajuoli family, who inhabited the palace on the Lung' Arno, which is now the Hotel dell' Arno, employed Pocetti to paint frescos, still in preservation in one of the rooms. The last of the family was Monsignore Filippo Acciajuoli, who died at Venice in 1834.

Close to the Palazzo Acciajuoli is the Ponte Vecchio, the oldest bridge in Florence, which, until 1080, was constructed of wood; in 1177 it was carried away by a flood, and rebuilt of stone; but it was again swept away by the great inundation of 1333, and was rebuilt by the painter and architect Taddeo Gaddi, and it has ever since resisted the violence of the Arno. From the year 1422 to the middle of the sixteenth century, the butchers of Florence had their shops here, but the Grand-Duke Cosimo I. dismissed them, and established the goldsmiths in their place; Vasari made use of the shops on the eastern side as a support for his gallery connecting the Palazzo Pitti with the Uffizi. The various coats of arms on the bridge are those of the Guilds which

contributed to its repair, and an inscription commemorates a flood of the Arno. On the opposite side of the river, to the right of the bridge, was once the hospice of the Knights of Malta, which had been built in 1050 for the Templars. Near this spot, at a still earlier period, stood the column on which was the statue of Mars on horseback, at the foot of which fell young Buondelmonti, murdered by the enemies of his family; the statue of Mars was replaced by the group of Ajax and the wounded Patroclus, afterwards removed to the Loggia de' Lanzi. A small hospital was attached to the hospice of the Templars, which was afterwards ceded to the monks of San Miniato al Monte, and called the Oratory of the Holy Sepulchre; this was handed over to the Knights of Malta when the Order of Templars was suppressed in 1311. In this house the poet Ariosto lodged for six months in 1513, the year Leo X. ascended the Pontifical throne, an event celebrated in Florence with peculiar magnificence. Ariosto came to study the Tuscan idiom, and was received by Nicolò Vespucci, the Superior of the Order, who had at the same time permitted Alexandrina Benucci, the beautiful widow of Titus Strozzi, to spend the months of her retirement from the world in this hospice. An attachment sprang up between her and Ariosto, which only terminated with the poet's death at Ferrara, in 1533.

CHRONOLOGY.

	A.D.
Acciajuoli came to Florence from Brescia . . .	1313
„ bankrupt	1342
„ Nicolò in Greece	1338

	A.D.
Alberti, Leon Battista	1405—1472
Amerigo Vespucci born	1453
Ammanati, Bartolommeo	1511—1592
Ariosto died at Ferrara	1583
Botticelli, Sandro	1447—1510
Brunelleschi, Filippo	1379—1446
Castagno, Andrea	1396—1457
Cellini, Benvenuto	1500—1571
Feltrini, Andrea	1477—1540 (?)
Francia, Françesco	1450—1517
Gaddi, Taddeo	1300—1366
Gerini, Nicola	1385 (?)
Ghirlandaio, Domenico	1449—1494
Giovanni di San Giovanni	1576—1636
Joanna, Queen of Naples, reigned	1343—1381
Ligozzi, Jacopo	1543—1627
Lucia, Sta., in Prato built	1251
,, Frate Umiliati obliged to leave	1547
Macchiavelli, Nicolò	1469—1527
Mazzuola di Ferrara	1504—1540
Medici, Lorenzo de'	1448—1492
Mirandola, Pico della	1463—1494
Ogni Santi, Church of, built	1547
,, ,, inhabited by Franciscans	1554
,, ,, rebuilt	1627
Poliziano, Angelo	1454—1494
Ponte alla Carraia swept away by floods in	1274
,, ,,	1333
,, ,,	1557
,, finally restored	1559
Ponte SS. Trinità founded by Frescobaldi	1252
,, swept away by floods	1333
,, ,,	1557
Ponte Vecchio built of stone	1080
,, destroyed by floods	1171
,, ,,	1333
Pulci, Luigi	d. 1490
Robert, King of Naples, reigned	1309—1343
San Giovanni in Dio founded	1400
Vandyke	1509—1641

CHAPTER XXXIV.

VIA DE' BARDI.—PALAZZO TORRIGIANI.—CHURCH OF SAN NICOLO.—PORTA SAN NICOLO AND PORTA SAN GIORGIO.

OPPOSITE the Templar's residence, at the corner of the Ponte Vecchio and the Via de' Bardi, is the Palazzo Manelli, where Bocaccio spent many an hour with his friend Françesco di Amanetti, who made a copy of the Decameron from the original manuscript.

The street following the course up the river from the Palazzo Manelli to the Piazza de' Mozzi is known as the Via de' Bardi; but the line of picturesque houses, of which it once consisted, have been in great part destroyed to form the new quay. Many a bloody battle took place in this long winding street, but the hardest fought was in the year 1343, when the nobles offered a stout resistance to the attack of the popular party, whom they had roused to anger by their insolent pretensions, even after they had lost all political power by the fall of the Duke of Athens, which they themselves had been the first to occasion.*

Among the buildings lately demolished was the little Church of Santa Maria sopr' Arno, once under the patronage of the Buondelmonti family, and connected with a

* See Fantozzi, "Pianta Geometrica di Firenze," p. 233.

romantic story, which is illustrative of old Florentine manners. The Buondelmonti, who were Ghibellines, held in abhorrence all the Bardi who belonged to the Guelphic party. It chanced, however, one day that Ippolito Buondelmonti, a handsome and accomplished youth, met in the Baptistery, or Church of San Giovanni, Dianora, the beautiful daughter of Amerigo de' Bardi, who inhabited a palace which, amidst late demolitions, is still left standing, and is better known as the Palazzo Tempi. Ippolito inquired her name, and from that hour sought every opportunity to pay his court to the lady, although he dared not declare his attachment from the enmity which subsisted between their families. This concealment preyed on his health, and his mother, with difficulty, extracted from him the cause of his malady. In her anxiety for the life of her son, she sought counsel from a lady related to Dianora, named Contessa, who contrived a meeting for the lovers at her villa outside Florence. A secret marriage followed, and Ippolito and Dianora were thus made happy. But one evening when Ippolito was on his way to visit his wife, carrying a rope ladder in his hands, he was observed and seized by the Bargello and his officers, who were going the rounds of the city, and mistook him for a robber. Rather than betray Dianora, Ippolito submitted to this accusation, and when his father Buondelmonti was summoned, his entreaties for the pardon of his son were all in vain. The following day, the flag of justice, the sign of a condemnation to death, was hoisted over the gate of the Palazzo del Podestà. Ippolito's one prayer was, however, granted—that, on his way to execution, he should be led past the house of Amerigo de' Bardi, in order, as he said,

that he might seek a reconciliation with his enemies. Dianora was at the window when the procession appeared below, and rushing down the staircase she acknowledged Ippolito as her husband. The young couple and their parents were brought before the Podestà, who persuaded Amerigo de' Bardi to consent to the marriage, when peace was for awhile restored to the city.* On the façade of the Church of Sta. Maria sopr' Arno was an inscription—"*Fuccio mi feci*, M.C.C.XXIV."—supposed to have been placed here by Ippolito Buondelmonti in commemoration of his exploit, and of his having feigned himself a robber, as Fuccio was the name of a noted brigand of those times, who has been celebrated by Dante:—

> . . . "son Vanni Fucci
> Bestia, e Pistoia mi fu degna tana
> * * * * * *
> In giù son messo tanto perch' è fui
> Ladro alla sagrestia de' belli arredi." †
>
> *Inferno*, canto xxiv., v. 124—151.

A sarcophagus was attached to the outer wall of Sta. Maria sopr' Arno, where a certain Cavaliere de' Bardi was interred in the year 1342. A priest contrived to climb into it that night with the intention of robbing the dead of the jewels and money placed there. One of the bravos employed by the Duke of Athens happening to pass that way,

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* This tale is preserved in a MS. in the Peruzzi family, who were partners with the Bardi in the bank of Bardi and Peruzzi.

† . . . "I'm Vanni Fucci
Beast, and Pistoia was my worthy den,
So low am I put down, because I robbed
The sacristy of the fair ornaments."

Longfellow's Translation.

the priest, raising himself from the tomb, gave a shout, which so terrified the assassin, who imagined he beheld the ghost of the dead man, that he fled to his house, and declared that he would never again consent to go on the Duke's missions. This was reported to Walter de Brienne, who was so much enraged, that had not the man feigned sickness and declared he had seen a vision, he would not have escaped death.

The Palazzo Tempi, from the windows of which Dianora saw her husband led to execution, is most celebrated for a most beautiful Madonna by Raffaelle, possessed by the Tempi family, but now in the Gallery at Munich.

Behind the new Quay is all that remains of the Via de' Bardi. In the earliest times this street, under the name of the Via Pidigliosa, was inhabited by the most wretched population of Florence, until the Bardi, partners of the Peruzzi, in a bank which was the richest in Europe, took up their abode in this quarter, and built a street of palaces. The family were originally from the country, and settled in Florence in the tenth century. At the commencement of the quarrels between the nobles and popular party in the year 1215, the Bardi took the side of the Buondelmonti or Ghibelline faction, and it was not until much later that they became Guelphs. In 1338 the Bardi and Peruzzi Bank failed for the sum of 900,000 florins, which they had lent to Edward III. of England for his invasions of France, and which he refused to repay; but the Bardi soon recovered from this blow, and even after other losses they became as powerful as ever. When Walter de Brienne ventured to order the amputation of the hand of one of their followers, Ricci de' Bardi was so indignant at the inflic-

tion of a mode of punishment reserved for the common people, that he joined the conspiracy which caused the downfall of the tyrant: in reward for this service the Bardi as well as the rest of the nobles were admitted to a third share in the government, until their attempts to usurp greater power occasioned the privilege to be withdrawn. Bishop Acciajuoli of Florence was sent to announce to them the decree by which they were excluded from the government, but he was received with high words from Messer Ridolfi de' Bardi, who excited the populace against the democratic party in the state, whilst sending for arms and other assistance from Lombardy. The nobles of the Oltr' Arno barricaded the bridges, streets, and houses; the Nerli undertook the defence of the Ponte alla Carraia; the Frescobaldi and Manelli that of the SS. Trinità: the Rossi and Bardi defended the Ponte Vecchio and the Ponte Rubaconte. The Government succeeded in suppressing the rebellion on the right bank of the Arno, and attempted to pass the Rubaconte, but were repulsed by the Bardi, who were at length taken in the rear and forced into flight; they were received by the Quaratesi, and other nobles, but their houses, as before related, were sacked, and many of them burnt to the ground. With this destruction of the Bardi, the humiliation of the nobles was accomplished.

The wall which supports the gardens on the hill to the left, was built after the landslips had caused the fall of houses, and destruction of life and property; in the last, which occurred in 1547, Bernardo Buontalenti, then a child of five years old, was buried. When dug out, his forlorn condition excited the compassion of the Grand-Ducal family, from whom he received the education which made him

the first architect of his day. Nearly opposite this wall is the Palazzo Capponi, formerly Uzzano, belonging to a younger branch of the Capponi family. It was built by Nicolò da Uzzano, after a design by Lorenzo de' Bicci. Nicolò was one of the most distinguished Florentines of the fourteenth century. He was born in 1350, and filled the office of Gonfalonier three times. Alike opposed to the ambition of the Albizzi and Medici, and foreseeing danger to the Republic from both these influential families, he prevented Giovanni de' Medici being chosen Gonfalonier, and it was only after Uzzano's death, in 1433, that Cosimo attained to power. Uzzano's only daughter, Ginevra, was married to a Capponi.

The bust of Nicolò d'Uzzano, in terra-cotta, by Donatello, is still preserved in the Palace which he built; it belongs to his descendant the Marchese Capponi; the head is full of life and truth, and is finished with marvellous care and attention to detail, even to every wrinkle in the face, the peculiar form of the ears, and a mole on the upper lip. The drapery is simple, and arranged in large folds. At the foot of the staircase of this Palace, in the entrance hall, are two ancient porphyry Lions, supposed to be Etruscan.

Next to the Palazzo Capponi is the Palazzo Canigiani, at one time the Hospital of Sta. Lucia, built in 1283. In this Palace was born Eletta de' Canigiani, who became the mother of Petrarch, and died in Avignon, at the age of thirty-eight.

The adjoining Church of Sta. Lucia degli Magnoli was founded by one Uguccione della Pressa, and finished by his son Magnolo, who gave his name of Magnoli to the church. In 1244 the patronage was bestowed by the Bishop of

Florence on the monks of San Miniato al Monte; but in 1425 the archbishop transferred this privilege to Nicolò da Uzzano, in recompense for having caused the principal chapel to be painted and decorated at his own expense. The beautiful distemper picture of the Madonna and Saints, by Domenico Veneziano, in the Uffizi Gallery, was once in Sta. Lucia degli Magnoli; but there is no good picture now remaining there. A graceful composition by Luca della Robbia is over the entrance door.

At the end of the Via de' Bardi is the Piazza de' Mozzi. The Mozzi was an ancient Guelphic family, who, from the thirteenth century, were the Pope's bankers; and when Roman prelates or any other church dignitary arrived in Florence they were lodged in their palace. Pope Gregory X. was entertained here, when he came to attempt the reconciliation of the Ghibelline and Guelphic parties in 1273; and when he laid the foundations of the Church of St. Gregory in this Piazza. The motto of the Mozzi family,—"Pax"—dates from Pope Gregory's visit. The fine gallery belonging to their palace was sold some years ago.

On one side of the Piazza de' Mozzi is the Palazzo Torrigiani, begun by Baccio d' Agnolo for the Neri, a distinguished family, who filled the highest offices of the State from 1382. The Torrigiani belonged to the Guild of Vinattieri—Vintners—in the fourteenth century. One of the family, Benedetto di Ciardo, after having been twice Prior, was chosen Gonfalonier in 1380; but, wholly devoted to commerce, they only became distinguished in the seventeenth century, when a Torrigiani became Archbishop of Ravenna, and his brother was made a Senator: in 1657 he purchased the Barony of Decimio, which, in 1719, his son

exchanged for a Marquisate. The Marchese Giovan Vincenzio had been brought up for the Church, and was made a Cardinal in 1753, and Secretary of State to Pope Clement XIII. At his death, in 1777, his nephew, Pietro Guadagni, the son of his sister, Teresa Torrigiani, succeeded to the title and name. A tablet has been lately placed over the door of that part of the palace which was inhabited by the late Marchese Carlo Torrigiani.*

The Palazzo Torrigiani contains one of the finest private collections of pictures in Florence.

No. 1., in a small entrance room, is a fanciful production of Botticelli's—a nymph in a wood hunted by a man on horseback and his dogs; two men are looking on. The subject is taken from one of Bocaccio's tales, so curiously illustrative of the manners of those days, and the light in which ladies were then regarded who refused to return the affection of their admirers, that we think it worth while to give a somewhat curtailed translation of the tale:—"In Ravenna, an ancient city of the Romagna, lived many noblemen and gentlemen, among whom was a youth called Nastagio degli Onesti, who, at the death of his father and uncle, inherited immense wealth. Being without a wife, he, as is usual with youths, fell in love with a daughter of Messer Paolo Traversari, a young maiden of far nobler birth than his own, but whom he hoped to persuade to love him by his virtuous acts. Yet, although his acts were most generous, lovely, and praiseworthy, they were not only fruitless, but rather seemed to injure him in her eyes, so cruel and savage

* The Marchese Carlo Torrigiani, already mentioned for his philanthropy, was grandson to the Marchese Pietro Guadagni.

was his mistress's behaviour towards him; which conduct was so hard for Nastagio to bear, that often, after having lamented in vain, he would fain have killed himself. But as often he tried to take courage and abandon her, or if possible hate her, as she hated him; but it seemed the more his hopes failed him the greater grew his love. As he persevered in lavishing vast sums on the lady, certain of his friends and relations began to fear that he would end by destroying himself and wasting his whole substance. They therefore entreated him, and advised him, to leave Ravenna, and to go for a while to another place, that he might diminish his expenses and cure his passion. Nastagio often ridiculed this advice, but at last consented, and ordered great preparations to be made as if he intended to visit France or Spain, or some other distant place. Mounting his horse, and accompanied by his friends, he then left Ravenna; and when he reached a place called Classis, three miles beyond the town, he told them that he had determined to remain there, and that they might return whence they came. Having pitched tents and erected pavilions, Nastagio began to lead the gayest and most splendid life, now inviting one friend, then another, to supper. It happened that in the beginning of May the weather was unusually fine, which brought the recollection of his cruel mistress to his mind, and, desiring all his servants to leave him that he might indulge in thoughts of her, he dragged himself along, step by step, lost in contemplation, until he reached a pine wood. Suddenly he heard a great weeping and loud lamentations as from a woman, which interrupted his pleasant thoughts; and, raising his head to see whence these arose, he beheld a most beautiful

damsel approaching him, running through the briers and thorns towards the place where he stood, torn and scratched, and crying aloud for mercy: and he also beheld a pair of large and fierce mastiffs in pursuit, which, whenever they reached her, tore her cruelly; and after them, a knight on a black horse, with a rapier in his hand, using terrible words, and menacing her with death. This sight struck terror into Nastagio, who, taking compassion on the unhappy lady, desired, if possible, to rescue her. Being unprovided with weapons, he seized a branch of a tree, and thus approached the dogs and the knight. But the knight called out from afar, 'Nastagio, do not interfere in this matter; leave the dogs and me to deal with this wicked woman as she deserves:' to which Nastagio replied, 'I do not know who thou art; but this much I tell thee, that it is the basest cowardice for an armed knight thus to seek the life of a helpless female, and to set thy dogs at her, as if she were a wild beast; and I shall certainly defend her to the best of my power.' The knight then said, 'Nastagio, I am from the same land as thyself, and when thou wert yet a little child, I, who was called Guido degli Anastagi, was far more enamoured with this woman than thou art with her of the Traversari; by her pride and cruelty I was driven into such misery that, in my despair, I slew myself with this rapier which thou beholdest in my hand, and was condemned to eternal torments. Nor was it long before she, who was enchanted to hear of my death, died also, and for the crime of her cruelty, and for her joy at my torments, of which she did not repent, as she did not believe to have sinned but to have done well, she likewise was condemned to the pains of hell; in which, as she descended, the punishment assigned to her and to me

was for her to fly before me—and for me, that had loved her so fondly, to pursue her as my mortal enemy, and not as my mistress, and when I reach her to kill her, as I killed myself with this rapier; to tear out her hard and cruel heart, in which neither love nor pity ever entered, and give it to my dogs to eat; and, in no long interval, she rises again, to recommence her flight, and I and my dogs follow; and every Friday at this hour I arrive at this place, and here I punish her, as you will see; and do not suppose that we repose the other days of the week, but we arrive somewhere else, where she cruelly thought and acted against me; and I, who from a lover have become an avenger, am forced in like manner to pursue her, for as many years and as many months as she was cruel to me. Allow me, then, to fulfil the mandate of Divine Justice, nor oppose what thou canst not prevent.' Nastagio, hearing these words, was so terrified, that there was hardly a hair of his head which did not stand on end, as he gazed at the unhappy damsel, who timidly awaited her fate. The knight, like a mad dog, sprang upon her, who was held down by his mastiffs, and, whilst she cried for mercy, plunged his rapier through her breast. The damsel fell on her face to the ground, and he, seizing a knife, cut out her heart, and threw it to the mastiffs, who devoured it instantly. But before long the damsel rose suddenly again, as if nothing had happened, and began her flight in the direction of the sea, the dogs after her, and the knight, remounting his horse, renewed his pursuit; so that in less than half an hour, they disappeared, and Nastagio saw them no more. He remained there long in fear and pity, when it occurred to him that as this scene was to be repeated every Friday, it might be of use to him-

self. Marking the place, he returned to his servants, and sending for his friends, he addressed them thus: 'You have long urged me to cease from loving her who is my enemy, and I am ready to do it, if you will grant me one favour, which is this, that next Friday you persuade Messer Paolo Traversari, and his wife and daughter, and all the ladies of their family, and any others you please, to come here and dine with me.' His request appeared a very trifling one to those present, and, returning to Ravenna, they invited all whom Nastagio wished to see; and, though it was difficult to persuade the lady beloved by him, she nevertheless went with the rest. Nastagio ordered a magnificent repast to be prepared, and had the tables placed under the pines round that place, where he had beheld the punishment of the cruel maiden, and so arranged that his mistress should be seated exactly opposite where the deed would be done. The last dish had just been brought, when all began to hear the cries of the hunted damsel, and, in wonder, asked what it meant. Rising from their seats to see what it could be, they beheld the unhappy lady pursued by the knight and dogs. The knight, addressing them, as he had Nastagio, filled them with terror and wonder; and when he repeated what he had done before, all the women present—and there were a great many who had been relations of the unhappy damsel, as well as of the knight, and remembered the story of his love and of his death—wept, as if they too suffered with her: which scene being ended, and the damsel and the knight having disappeared, all the spectators fell into many and various discourses on what they had seen. But among those most terrified was the cruel maiden beloved by Nastagio, who had distinctly seen and

heard everything, and was conscious that the scene was more addressed to her than any one else, remembering the cruelty she had always shown her lover; so that she already seemed to fly before his wrath, and to have the mastiffs at her heels. And such was her fear, that she herself told her father and mother she was ready to marry Nastagio, at which they were well pleased, and the following Sunday, Nastagio espoused her, and after the marriage they lived long and happily together.*

The next picture in the Torrigiani Gallery is a Magdalene, by Jacopo da Pontormo, extremely lovely, and the expression of sorrow and devotion very beautiful. Nos. 5 and 7, the Triumph of David, from a *cassone*, or bridal chest, painted by Benozzo Gozzoli. The figure of David, in No. 7, is very dignified, as he is borne along in a triumphal car after Saul. In No. 5 the perspective and horses recall Paolo Uccello's picture in the corridor of the Uffizi Gallery. Nos. 22 and 23, opposite—the Fable of Acca,—an Etruscan legend of the nurse of Romulus and Remus,—and the Expedition of the Argonauts, are by Paolo Uccello; both likewise belonged to a *cassone*. The subjects are treated with much animation, though the pictures have neither the elegance nor the beauty of the work of Benozzo Gozzoli.

Some of the finest pictures in the Gallery are in the second room—three noble portraits: No. 9, by Leonardo da Vinci, formerly supposed to represent the Poet, and friend of Savonarola, Girolamo Benivieni, but now believed to be the portrait of Bernardo del Nero, an eminent Floren-

* See "Decameron" of Bocaccio, vol. iii. p. 387. Also Poetical Works of John Dryden, Esq., "Theodore and Honoria."

tine citizen, who was three times chosen Gonfalonier, 1474—1487—1496—but who, when he resigned his high office in 1497, was accused of having been engaged in a conspiracy to restore the Medici; he was therefore condemned by the ruling faction of the Piagnoni, led by Françesco Valori,* and beheaded in the court of the Bargello, at the age of seventy-two. The family of the Neri made their fortune as dealers in old household stuff, or brokers. The Senator Agostino del Nero in the reign of the Grand-Duke Cosimo I. built this palace, since occupied by the Torrigiani. This portrait is wonderfully expressive: Bernardo has a noble countenance; he wears a black cap and dress. The background is a very sweet landscape, treated sketchily, in a pale greenish-blue colour. No. 7 is the portrait of Masaccio, by himself—a splendid drawing, careful, correct, and finished with surprising delicacy and truth. No. 11, a portrait of Luca Signorelli, likewise by himself—grandly drawn, forcible, and carefully finished, though hard in outline. No. 21, Pollajuolo—characteristic, though hard, angular, and somewhat stiff. No. 3, a picture, by Garofalo, of Christ and the Woman of Samaria. Over the door, No. 1, is the Riddle of Æsop, by the Cavaliere d' Arpino, from a drawing by Michael Angelo. A Madonna, by Ridolfo Ghirlandaio, is very sweet and soft, but rather feeble.

In the third room are two most beautiful paintings for a *cassone* by Filippino Lippi, representing the history of Esther. In the first, No. 8, Ahasuerus is seated on his throne; Esther kneels before him to invite him to the banquet; the surprise of Haman, who holds his hand to his mouth, is well given. The attendants of Esther, deli-

* See Badia, pp. 313-314.

cate and refined maidens, wait without; her own figure in white, walking away, is very lovely. In the background is seen the banquet. The sharp brilliancy of the lights in the open air, the distinct drawing of the small figures which yet preserve their distance and proper planes although the foreground figures and principal part of the story is kept in a comparatively subdued light, is very remarkable. Nos. 21 and 22, small pictures by Filippino Lippi, represent Esther, and the triumph of Mordecai. No. 7 is a very lovely Madonna and Child, generally attributed to Raffaelle, of his Florentine period; in composition it resembles the Bridgewater Madonna.* The child lies across his mother's lap, and looks back with a most sweet expression, as he playfully holds her veil; the Virgin's head and hands are extremely beautiful and graceful.

No. 3 is a Deposition from the Cross, by Titian, painted in his old age—a noble production, wonderfully vigorous; the figure and head of Christ are especially beautiful. No. 12, a fine portrait of one of the Alberti family, by Paolo Veronese. No. 14, a very interesting portrait of the historian Françesco Guicciardini by an unknown artist.

In the furthest room is a fine Lucrezia by Guido Reni; a good portrait of Duke Alexander, the Moor; and a female portrait called Ginevra de' Benci, attributed to Leonardo da Vinci.

Returning through this apartment and crossing the first small entrance room, in a further suite, are several pictures of merit: Christ in the Garden of Gethsemane, by Passignano; Muleteers, by Salvator Rosa; and a very fine Hobbema.

* A copy, supposed to have been made by Michele Ghirlandaio from the Raffaelle in the Bridgewater Collection. See "Cavalcaselle," vol. iii. p. 532.

Beyond the Torrigiani Palace, on the former Renai, is a monument by Bartolini, to the memory of Prince Demidoff, who, in conjunction with the Marchese Carlo Torrigiani, liberally assisted the cause of education in Florence. Behind the palace, where was once a picturesque line of houses, forming the back of the Via Bardi, are also now plats of flowers, and a broad paved road.

At the end of the Piazza dei Renai, facing the Torrigiani Palace, is the Palazzo dei Serristori, a family who were, from an early period, adherents of the Medici. Some, however, made an honourable exception; and Françesco Serristori, with his sons Guglielmo and Nicolò, attempted to liberate their country from the tyranny of the Grand-Duke Cosimo I. They were declared rebels, and the youngest, Nicolò, when taken prisoner at the battle of Montemurlo, was confined for life in the horrible subterranean dungeons of the Tower of Volterra. The Palazzo Serristori was occupied during the siege of 1528 by Malatesta Baglioni, of Perugia, to whom was confided the conduct of the defence, and who betrayed the city to the Imperialists. Malatesta consulted his astrologer on all occasions; and the room supposed to have been inhabited by this impostor, is all that remains of the palace, as it existed in the sixteenth century. In another palace of the Renai, facing the river, are some good frescos by Overbeck; the subject is the tribute paid to genius in every country.

Near the Palazzo Serristori is the Church of San Nicolò sopr' Arno. In the Piazza before this church the citizens met in 1529, and swore to defend their Republic to the last drop of their blood: after Florence had been surrendered to the Imperialists, it was in the Belfry of San Nicolò that Michael Angelo concealed himself, until

Pope Clement VII. promised to pardon him for having constructed the fortifications above Florence.

San Nicolò was one of the first twelve churches of Florence erected about the tenth century. Before 1184 it belonged to the monks of San Miniato al Monte, but in 1374 Gregory XI. placed it under the jurisdiction of the Bishop of Florence. On the external walls of San Nicolò is a tablet recording the height reached by the Arno during a flood in 1557. Over the high altar was once a picture by Gentile da Fabriano, painted for the Quaratesi family, much praised by Vasari, but of which nothing now remains except the side panels with saints which were on either side of the Madonna. Cavalcaselle observes :—"The side panels of the votive piece are still at San Nicolò, filled with a pretty graceful Magdalene in profile; St. Nicolas, on whose cope scenes from the Passion are given with exquisite minuteness; a fine St. George and a Baptist were in the old Siennese antique style; the whole ornamented with profusion, flat and fused in tone, and with a rosy flesh tint shadowed in cool grey. In the gables of these panels are figures of canonized friars between angels."* In the sacristy is a much-injured fresco, attributed to Ridolfo Ghirlandaio, of the Virgin letting down her girdle to St. Thomas. St. Thomas is a graceful figure, and expresses in his action the gratitude and humility with which he receives the gift. A picture on panel, recently discovered in the church, but also now in the sacristy, is worthy of attention; it is thus spoken of by Cavalcaselle :—"The Eternal, surrounded by

* See "Crowe and Cavalcaselle," vol. iii. p. 102. A faithful engraving from this picture may be seen in Rosini's "Storia Tavola," xxxviii.

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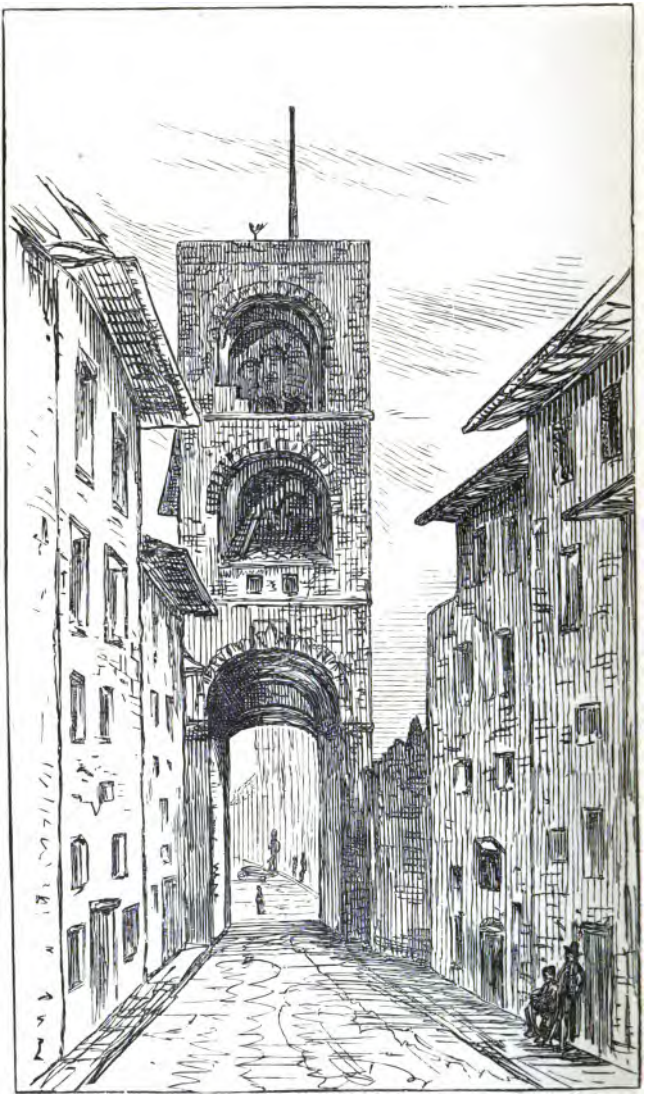

Porta San Niccolò. r. 563.

a glory of Cherubim of Umbrian type, sending down the dove of the Holy Ghost to the Virgin and Christ, both of whom kneel on a rainbow, spanning a golden heaven lighted by a sun in relief. The resurrection of Lazarus, in the foreground of a landscape, and St. Louis of Toulouse, form the subjects of one side; whilst on the other are St. Cosimo, Damian, and a third saint together, and St. Benedict with a chained devil. It is more hasty than the Virgin of the Quaratesi, and strongly impressed with the defects of the Umbrian and Gubbian schools."

The Porta San Nicolò is the only gate remaining in its original height and form.

The Porta San Miniato, between the Porta San Nicolò and the city wall which skirts the gardens of the Boboli, leads to the churches of San Francesco and San Miniato, beyond Florence, and is now connected with the Porta Romana by the beautiful road of the Colli. In the Fondaccio di San Nicolò was the house of Doni, the patron of Raffaelle d'Urbino.

Returning from San Nicolò to the Via Bardi, on the top of the Costa, is a large building, now the Villa Schwartzenburg, formerly a monastery of barefooted Augustinians. It was founded by the Grand-Duchess Christina of Lorraine in the sixteenth century, upon the demolished houses of the Sermanni family. A narrow passage leads to the Via della Costa, or Hill of San Giorgio; the ascent to the top is terminated by the Porta San Giorgio and the Fortress of the Belvedere. Halfway up this street, on the right, is a house once inhabited by Galileo Galilei; the sun-dial in the garden behind is supposed to have been constructed by the philosopher.

The Fortress of San Giorgio or Santa Maria in Belvedere was built by the Grand-Duke Ferdinand I., who employed Buontalenti for this purpose. The first stone was laid in 1590. Beneath it is a subterranean chamber, in which the Medici kept their treasures, and for which Buontalenti invented a lock which none could open without being made acquainted with the secret of its construction.

The Porta di San Giorgio was built in 1324, and was so called from a little Church of St. George which once existed in that neighbourhood. On the side towards the country is a square marble tablet, on which is sculptured in high relief St. George and the Dragon. Within the arch is a fresco, better preserved than any other on the gates of Florence. The Virgin and Child are seated on a magnificent throne. On the right is St. George in armour leaning on a shield, on which is painted the arms of Florence, the Red Cross on a white field; and on the left is a saint with a pen and book, who either represents St. Sigismund or St. Maximilian. This fresco is attributed by Vasari to Bernardo Daddi, a scholar of Spinello Aretino.

Descending the hill, and passing the Augustinian Convent, the street divides into two narrow ways—that to the right leading again to the Via Bardi, near the Palazzo Tempi; and that to the left, a steep descent to the Piazza della Sta. Felicità. A small church at the entrance of this street, near the Costa, is called San Girolamo, and at one time possessed a painting by Ridolfo Ghirlandaio, but it is now Government property.

CHRONOLOGY.

	A.D.
Benivieni, Girolamo	1452—1542
Bocaccio	1313—1375
Botticelli, Sandro	1447—1510
Brienne, Walter de, Duke of Athens, died	1356
Buontalenti, Bernardo, buried under a landslip	1547
Donatello	1386—1466
Gregory X., Pope, in Florence	1273
Guicciardini, Francesço	1482—1540
Guido Reni	1575—1642
Lippi, Filippino	1457—1504
Lucia, Sta., de' Magnoli, under the monks of San Miniato al Monte	1244
,, the patronage bestowed on Uzzano	1425
Nicolò, San, Sopr' Arno, built before	1184
,, meeting of citizens in Piazza	1529
Petrarch	1304—1374
Polaiolo, Antonio	1429—1498
Salvator Rosa	1615—1673
Signorelli, Luca	1441—1523
Spinello Aretino	1410
Uzzano, Nicolò	1350—1433
Vinci, Leonardo da	1452—1539

CHAPTER XXXV.

STA. FELICITA TO THE PIAZZA SODERINI.

IN the Piazza di Sta. Felicità, a column resembling that of the Trebbio is said to mark the spot where another discomfiture of the heretics—Paterini—took place. From this piazza, the remnant fled to the Gaggio, a nobleman's house, afterwards a monastery, beyond the Porta Romana, where they found protection. The Rossi family, mentioned by Dante, whose quarter was behind the Church of Sta. Felicità, were violent Papists, and led the fight and massacre. A terra-cotta statue of Pietro Martire was afterwards placed on the top of the column, but this has long since disappeared. The column itself was of much older date, and belonged to an ancient cemetery on this spot, where stood a little church dedicated to the Maccabees, as well as a celebrated convent of Benedictine nuns, which in 1059 was taken under the special protection of Pope Nicholas II. The nuns all belonged to noble families, and their convent was only suppressed, with other monasteries, on the entrance of the French into Italy early in this century. The church received its present form as late as 1736, when the adjoining Oratory of St. Mary Magdalene, of the twelfth century, was included within its walls. The

tribune within belongs to the Guicciardini family, and a slab on the pavement, in front of the high altar, marks the burial-place of the historian Françesco Guicciardini. The loggia or porch in front was erected by Giorgio Vasari in 1564, to support the corridor, which he carried from the Uffizi to the Pitti Palace. Beneath this porch are monuments inserted in the walls, which were transferred there from the old cemetery. A figure in flat relief represents Barduccio Barducci, who died in 1414. He was a wealthy merchant on Exchange, and was twice Gonfalonier. His son Giovanni was of the Otto di Balià, who formed the Government of that period, and was the intimate friend of Donatello, who represented him as one of the prophets on the Campanile, which, from Barducci's bald head, is known as "Il Zuccone." * Below the monument of Barducci is the Mausoleum of Arcangiola Paladina, the daughter of a Pistoiese painter; she died in 1622, at the age of twenty-three, already famous for her skill in painting and music. The bust is by Agostino Buggiardini, a scholar of Giovanni Caccini. On the opposite side of the loggia is a well-executed monument to Cardinal Luigi de' Rossi, by Baccio di Montelupo (1445—1512). The statue is life-size and in repose, and the face extremely beautiful. The cardinal died in Rome, 1519; but his remains were brought hither for interment by order of Pope Leo X.

The Church of Sta. Felicità is in the form of the letter T, and has seventeen chapels, with marble altars. The first, to the right, is the Capella Capponi, built after a design by

* "The Gourd." See vol. i. chap. iii.

Filippo Brunelleschi, who also made the pillar to contain the holy water at the entrance to the church. Within this chapel is a Deposition from the Cross, by Jacopo Pontormo, who, according to Vasari, painted it without dark shadows, and in a clear and united colour, so graduated as to make hardly any distinction where the lights ceased and the half-tints began, or where the half-tints were followed by the shadows, thus producing great softness. The picture was destroyed by restorations in 1723. The four Evangelists are represented on the ceiling; three are by Pontormo, and one by Angelo Bronzino. The windows, with the arms of the Capponi, were executed by the celebrated French painter on glass, Guglielmo da Marcilla. Vasari relates that this chapel was decorated by order of Lodovico di Gino Capponi, who bought it from the Barbadori, for whom it was built by Filippo Brunelleschi.

In the fourth chapel after that of the Capponi is a fine picture executed by the living artist Cesare, representing the mother of the Maccabees mourning over her dead sons —a parallel story to that of Sta. Felicità. A painting by Taddeo Gaddi follows: it is in the same style as his fresco in the Baroncelli Chapel of Sta. Croce—the subject is a Madonna and Saints, and is in good preservation. The sacristy is supposed to have been built by Brunelleschi: it is in fine proportions, and has his favourite ornament of cherubs' heads round the cornice, which he adopted from the mosaic frieze of the Baptistery. A picture, attributed to Neri de' Bicci,* represents Sta. Felicità with her seven

* This picture was engraved for Mrs. Jameson's work on "Legendary Art."

sons, who all underwent martyrdom, exhorted by their mother to suffer any torments rather than abjure their faith. Sta. Felicità "is seated on a throne, a majestic colossal figure, holding in one hand the Gospel, which rests on her knee; in the other, the palm; while her seven sons, small in proportion and treated as accessories or attributes, are ranged on either side, the youngest standing in front." All have palms and golden glories, and wear rich dresses, and all but the youngest appear as warriors.* There are several other early pictures here, but none of any importance.

The most interesting works of art are in the chapter-house of the nuns, or Oratory of St. Mary Magdalene, where the frescos are attributed to Cosimo Ulivelli and Agnolo Gheri. Over the altar is a fine picture on panel of the Crucifixion, probably by Nicolò Gerini, who worked with Taddeo Gaddi. The Christ is feeble, and the grief of the angels who catch the blood is exaggerated to caricature; but the fainting Virgin, with the women round her, as well as the men with upraised hands, are very fine. The Magdalene at the foot of the cross, with lips apart, raises her eyes to the Saviour; the tall figure of St. John, whose drapery falls in large folds, the Centurion, who, with his finger on his lips, stands in silent wonder, and the old Pharisee behind, are extremely good. The eyes are small, but the faces are rounder and fuller than usual with Giotto. The predella below is by an inferior hand: it represents the Martyrdom of Sta. Felicità and her sons. On the ceiling are eight ovals, painted in fresco with much gran-

* See "Legendary Art," p. 381.

deur: the subjects are Christ and the Seven Cardinal Virtues; Faith, in the centre, is very fine. Within the cloister leading from the chapel are several frescos, which have been transferred here from other places: the Annunciation is pleasing, and the Visit of the Shepherds is interesting from the animation with which the story is told; the Madonna, seated beneath the projecting roof of a house, is very lovely.

From the Piazza di Sta. Felicità the Via Guicciardini leads to the Piazza dei Pitti, at the corner of which is the Palazzo Guicciardini, built by the architects Cigoli and Gherardo Silvani, who incorporated in this palace a small house where was born San Filippo Benizzi, one of the Order of the Servites, whose history, or legend, is recorded by Andrea del Sarto on the walls of the portico of the SS. Annunziata.

The records of the family Guicciardini date as early as 1199, when an ancient document mentions a merchant of that name, one Tuccio di Guicciardini. The grandson of this Tuccio made the fortune of the family, and Luigi, of a later generation, was Gonfalonier during the Ciompi riots of 1378. The historian Françesco, the godson of Marsilio Ficino, was born here in 1482. In 1511 he was sent ambassador to Spain, and on his return in 1515 he was chosen one of the Priors of the Republic. When deputed to meet Leo X., at Cortona, the Pope appointed him advocate of the Consistory, and afterwards governor of Modena and Reggio, and commissary-general of the papal forces. In 1527 he offended both the Florentines and Pope Clement VII.; the first by his attempt to restore the Medici to power, and the last by not having been suf-

ficiently ardent in their cause. He therefore retired to Arcetri, near Florence, where he began his history. Guicciardini was the friend and tool of Duke Alexander, which is the greatest blot on his name; and when the duke was assassinated he assisted to raise Cosimo to the throne. Disgusted by Cosimo's resolution to reign alone and to reject all advisers, Guicciardini soon afterwards again retired to Arcetri, where he was occupied with his history until his death in 1540.

A tablet, on a house nearly opposite the Palazzo Guicciardini, records that here Nicolò Macchiavelli died, in the fifty-eighth year of his age, from the effects of a medicine he had prepared for himself. Macchiavelli was born in 1469, and was descended from a family who were Lords of Montespertoli, and belonged to the Guelphic party in Florence. In 1599 Nicolò was appointed chancellor of the great council, which had been shortly before instituted by Savonarola, and he was afterwards made secretary to the Republic. He was employed in twenty different embassies abroad, and among these were missions to the infamous Cesare Borgia. If the schemes of this prince for the unification of Italy found favour in his eyes, he nevertheless, in his celebrated work of the "Principe," painted the man who aspired to despotic power in the blackest and most contemptible colours. Taken literally, this essay has deservedly held up the author's name to obloquy; but, considered as a closely concealed satire—since the most astute of Florentine statesmen would hardly have been capable of the folly of advocating crime—and as an exposure of the degradation to which a human being must lend himself to obtain supreme power, Macchiavelli's work

was no doubt intended to serve as a warning to mankind not to put their faith in princes. Accused of complicity in a conspiracy against Cardinal Giovanni de' Medici, afterwards Leo X., Macchiavelli was thrown into prison and put to the torture. He was only liberated at the intercession of Pope Leo himself, when he became Pope. The Macchiavelli houses extended back as far as the Fondaccio di Santo Spirito.

The Borgo San Jacopo was so-called from having been a borough of the city. At the corner of the Via Guicciardini were houses of the Cerchi family, whose principal residences were near the Piazza della Signoria. In this palace was included the tower of the Rossi family, and behind the marble bason of the fountain once stood the group of the Centaur, now under the loggia of the Uffizi, but which has been replaced by a mediocre statue of Bacchus belonging to a late period of art. Near the Cerchi Palace is the Palazzo Barbadori. It was for this family that Filippo Brunelleschi built the present Capponi Chapel in Sta. Felicità, as well as the palace itself. One of the family, Donato Barbadori, was employed in many important missions abroad, but finally he was implicated in a conspiracy, and was seized and beheaded.*

The Church of San Jacopo sopr' Arno is one of the twelve oldest churches in Florence; but, with the monastery attached to it, was wholly rebuilt in 1580, and in 1709 it underwent fresh restorations, when the stuccos were added inside the church, and busts of the Medici family placed on the façade of the monastery, in the Piazza. Frescobaldi.

* See Macchiavelli, "Storie Fiorentine," lib. iii. p. 80.

The beautiful little portico of Corinthian columns in front of the church belonged to the earlier construction, and is composed of the remains of ancient monuments. According to the chronicler, Dino Compagni, it was in the Church of San Jacopo sopr' Arno that the nobles, led by Berto Frescobaldi, held a meeting in the year 1293 to protest against their exclusion from the Government by the popular party led by Giano della Bella, and where they determined to resort to arms rather than submit to the decree. The campanile of the church was built by Gherardo Silvani.

Opposite San Jacopo is one of the most perfect of the old Florentine towers remaining, which belonged to the Barbadori family. The inscription by one Sorbi, who placed the images in Luca della Robbia ware on the front, is modern. In the piazza beyond is the Palazzo Frescobaldi, which belonged to a family who were among the most turbulent of the Florentine nobles. Of German origin, they were all-powerful in Florence during the thirteenth and fourteenth centuries. Messer Lamberto di Fresco di Baldo caused a wooden bridge to be thrown across the Arno near his house, which was called the SS. Trinità, from the Church on the opposite bank. This same Lamberto bore the banner of King Charles of Anjou at the battle of Campaldino. The Frescobaldi were engaged in every battle of the Florentines, and gained great renown for their valour; but their domineering spirit awakened the jealousy of the citizens, and caused their exclusion from power in 1292, when, as already related, they called a meeting of nobles in San Jacopo sopr' Arno. Their indignation was still further aroused by the banishment of Messer Teglia Frescobaldi in 1303, who, in revenge, allied himself with Castruccio Castracani, Lord of

Lucca, and endeavoured to seize on castles belonging to the Florentines. The proscriptions which followed this act of treason were resented by the nobles in general, and Bardo dei Frescobaldi and Piero de Bardi conspired to overthrow the Government. Their schemes were discovered, and they were driven from Florence, only to return with the Duke of Athens. As the Frescobaldi afterwards joined the Bardi in another conspiracy to expel the Duke, they were for a time reconciled with the popular party; but the peace was of short duration, and the power of all the nobles was broken in the final discomfiture of the Bardi. To the greater honour of this family, it is recorded that the completion of Dante's poem was due to Dino di Lambertuccio Frescobaldi. Himself a poet, or "rhymer," and the friend of the great poet, Dino discovered and preserved the first seven cantos of the "Inferno," which Dante when sent into exile believed to have been lost; Dino sent them to him to the house of Moreollo Malaspina, in the Lunigiana, where Dante had taken refuge.

On the opposite side of the Piazza Frescobaldi, and facing the river, is one of the numerous palazzi belonging to the Capponi family. This palace was inhabited by Piero Capponi, already frequently mentioned for his heroic act in tearing to pieces a treaty destructive of Florentine liberty, and defying Charles VIII. of France to do his worst. Piero was killed in a war with Pisa, 1496, and bequeathed a greater name than fortune to his sons Nicolò and Giuliano. Nicolò was elected Gonfalonier amidst the rejoicings of the people, for the election of Nicolò Capponi was a signal for the restoration of order and the security of Florentine liberty. After the people had confirmed the election of the new Gonfa-

lonier and Priors, a Franciscan and Dominican friar, according to custom, ascended the Ringhiera in front of the Palazzo della Signoria, carrying lighted torches, and followed by a canon of the Cathedral with the Gospels, to administer the oath to the new magistrates; after which ceremony the Signory, preceded by the trumpeters, walked in procession to the Baptistery to attend mass. On their return to the palace they were led to the apartments assigned them and sat down to a banquet, whilst the bells rang and the shouts of the people resounded in the piazzas and streets at the return of a popular government. A general illumination took place in the evening, the *fanali* or *lumieri* at the corners of the great palaces blazing with fireworks. The Mercato Nuovo, then an open space before the loggia was built, was cleared of its booths belonging to the silk merchants, and covered with an awning under which danced sixty youths and sixty maidens dressed in pearls and jewels; every maiden wore a garland of gold or silver, the manufacture of which made Ghirlandaio famous before he was more celebrated as a painter. The youths and maidens did not dance together, but separately, and at every new dance they all appeared in new dresses, which amusement lasted the whole night.*

One of the first acts of Nicolò Capponi, in imitation of Fra Girolamo Savonarola, was to propose that the people should acknowledge no sovereign but their Lord and Saviour Jesus Christ. In the course of time, however, Nicolò gave serious offence to some of the greater citizens; and among his offences was the marriage of his son to a daughter of the historian Françesco Guicciardini, instead of to a sister

* See "Marietta de' Ricci," vol. ii. pp. 144—151.

of Tommaso Soderini. Among his bitterest enemies were Françesco Valori and Jacopo Gherardi, who were jealous of his popularity; they contrived, by suspicions of treason, to have him dismissed from office, and he narrowly escaped with his life. But his patriotic endeavours to save his country from enemies, domestic and foreign, continued to the end of his life, which was shortened by grief at being unable to frustrate the schemes of Pope Clement VII. and the Emperor Charles V. for the destruction of the Republic. In a large room of this little palace are frescos by Pocetti commemorative of the history and patriotic deeds of the Capponi family.

Pursuing the quay along the river, the present Casa Molini, and the houses on the same side of the piazza beyond, belonged to the Soderini family, who from the earliest times exercised great influence in the Republic. It was here that one Nicolò Soderini received St. Catherine of Sienna, a remarkable woman, who was employed on various embassies, and whose genius and religious enthusiasm gained for her an extraordinary influence in her own and succeeding ages. The crucifix before which she worshipped is still preserved in the family of the Soderini. In 1502 Piero Soderini was created Gonfalonier for life, an honour unprecedented in the history of Florence. He was, however, a man of feeble resolution, and he vainly endeavoured to arrest the encroachments of the Medici; he was at last obliged to fly from Florence, and retired to Rome, where he died in 1522, and was buried there in Sta. Maria del Popolo, although a splendid monument in his honour, the work of Benedetto da Rovezzano, was erected in the Carmine at Florence. When Gonfalonier, Soderini employed Mac-

chiavelli as his secretary, who has thus described his character—

"La notte che mori Pier Soderini
L' alma n' andò dell' Inferno alla bocca,
E Pluto la gridò, 'Anima sciocca,
Che, Inferno? Va, nel Limbo coi bambini.'" *

CHRONOLOGY.

	A.D.
Barbadori, Donato, beheaded	1379
Barducci, Barduccio	d. 1414
Benedictine nuns under the special protection of Pope Nicholas III.	1059
Benizzi, San Filippo	1247—1285
Bicci, Neri de, was alive in	1458
Bronzino Angelo	1502—1572
Brunelleschi, Filippo	1379—1446
Capponi, Piero	d. 1496
Cigoli	1559—1613
Ciompi Riots	1378
Felicità, Sta., reduced to its present proportions	1736
,, Loggia built by Vasari	1564
Gerini, Nicolò	d. 1385 (?)
Guicciardini, Françesco	1482—1540
Jacopo, San, meeting of nobles held here	1292
Macchiavelli, Nicolò	1469
Montelupo, Baccio di	1445—1512
Paterini, their defeat	1182
Pontormo, Jacopo	1494—1557
Rossi, Cardinal Luigi de'	d. 1519
Silvani, Gherardo	1579—1675
Soderini, Piero, Gonfalonier	1502—d. 1522
Ulivelli, Cosimo	1625—1704

* "The night that Piero Soderini died,
His soul passed onwards to the mouth of Hell,
When Pluto cried, 'You foolish soul, begone!
What, Hell for you? Go, with the babes, to Limbo.'"

CHAPTER XXXVI.

FONDACCIO SANTO SPIRITO.—VIA MAGGIO.—CHURCH OF SAN FELICE.

PARALLEL to the quay already traversed, and leading back to the Piazza Frescobaldi, is the Fondaccio di Santo Spirito; and on a tablet to the left there is an inscription recording the birthplace of Françesco Ferruccio. The family of Ferruccio was from Piombino, and derived their name from *ferro*, "iron," having probably been workers in that metal. They were Florentine citizens in 1253, when one of the Ferrucci had a seat in the government. Françesco was born in 1489, and was destined for a merchant, but his inclinations were more for war and the chase, in which last occupation he spent much of his time in the Casentino, where he possessed land. He was sent on several missions to Malatesta Baglioni, then a celebrated leader of Free Companies; and he once had occasion to witness a signal defeat of this captain, in a vain endeavour to rescue Arezzo, which was attacked by the enemy: Ferruccio came to the rescue, when Baglioni was obliged to acknowledge the superior military skill of this Florentine merchant, and hated him accordingly. In 1529 Malatesta was invited to undertake the defence of Florence against the Imperialists, and Ferruccio volunteered to

second his efforts by harassing the enemy and creating diversions outside the city; but his ability and success only increased the envy and spite of Baglioni, who finally betrayed Florence to the besiegers, and conspired to cause the overthrow and murder of Ferruccio at the Battle of Gavinana, among the mountains above Pistoia. In Ferruccio the Florentines lost the last defender of their Republic, and his name is still venerated among those of the greatest of their heroes.

Opposite this palace, at the corner of the Via de Serragli, is the Palazzo Rinuccini, now let out in apartments, and its rich gallery and library sold and dispersed. It was built by the architect Luigi Cardi Cigoli about the end of the sixteenth century, and the windows on the ground floor are much admired. The earliest record of the Rinuccini is when they built the Sacristy of Sta. Croce for their chapel, in 1294. They were frequently employed on embassies abroad; and in 1645 one of the family was sent as Papal Legate to Ireland, to endeavour to ameliorate the condition of the Catholics, who were barbarously persecuted by Cromwell. The Marchese Carlo Rinuccini was sent ambassador to Queen Anne to congratulate her on her accession to the English throne, and afterwards for the same purpose to George I.

Before the middle of the thirteenth century there were no houses of any importance on this side of the Arno, and when Buonaccorso Velluti, one of the ancestors of the present Duke di San Clemente, built himself a palace in this neighbourhood, his friends ridiculed his choice of a situation so remote from Florence. The first palace to the left after entering the Via Maggio is the official residence of the American Consul; it

was formerly the Palazzo Firidolfi, a branch of the Ricasoli family; they were among the most valiant defenders of Florence against the Emperor Henry VII.—1312—and were in consequence placed under the ban of the Empire. The last male descendant died in 1818, leaving an only daughter, Lucrezia, who married a Ricasoli, and, as before stated, thus reunited the families after an interval of eight centuries. The two palaces which follow are Turco and Amerigo, and opposite them, No. 26, is the palace built for herself by Bianca Cappello, and decorated with paintings in the Florentine manner. Her husband, one night when returning home, was murdered between this palace and the bridge. Bianca was the daughter of an old patrician family of Venice, and she was persuaded to form a secret marriage with a young Florentine named Piero Bonaventura. Fearing discovery by her parents, they escaped to Florence, where they lived in complete retirement in an apartment in the Piazza di San Marco. It happened, however, that Prince Francis, the eldest son and heir of the Grand-Duke Cosimo I., saw Bianca at a window, and was struck with her extraordinary beauty. The assassination of Bonaventura, which took place many years afterwards, was by some attributed to Francis, who had succeeded his father as grand-duke; and on the death of the Grand-Duchess Joanna of Austria, in 1579, he married Bianca, who was immediately adopted as a daughter by the Venetian Republic. She summoned her brother, Vittorio Cappello, to join her in Florence, and he soon became the sole adviser and favourite of Francis, which so much excited the jealousy and hatred of the Medici family, that every means was employed to oblige Francis to dismiss Vittorio from his court. Bianca's volu-

minous correspondence with her brother, in her clear, bold handwriting, is still preserved in the Archives of the Uffizi. The dismissal of Vittorio did not, however, satisfy the enemies of the grand-duchess, who were resolved on her death; and one evening after she and the grand-duke had partaken of a supper at their favourite villa of Poggio-a-Cajano, both were seized with violent pains, and they died within a few hours of one another. Cardinal Ferdinand de' Medici, the brother of Francis, who succeeded to the throne, is accused of being the author of this crime, which accusation appeared the more probable by the contumely with which he caused the body of the unhappy grand-duchess to be treated, and her son only escaped persecution by leading a life of retirement in Florence.

Beyond the opposite Palazzo Amerigo is the Palazzo Ridolfi. The Ridolfi came to Florence from Ravenna, in the fourteenth century. Twenty-one of the family filled the office of Gonfalonier, and fifty-two that of Priors of the Republic. Nicolò de' Ridolfi was beheaded, in 1417, for having attempted to restore the Medici to Florence; but his son married a daughter of Lorenzo the Magnificent, and exercised great influence in the Government until his death, in 1525. His son again married a daughter of the celebrated Filippo Strozzi, and the favour he showed towards the Florentine exiles was the cause of his banishment by the Grand-Duke Cosimo I., when he found protection with Catherine de' Medici, Queen of France. From him are descended the present Ridolfi family. The most distinguished of the Ridolfi belonged, however, to another branch. Lorenzo de' Ridolfi governed the Florentine Republic towards the end of the fourteenth, and the beginning of the

fifteenth centuries, assisted by Messer Maso degli Albizzi, and Messer Filippo Corsini, before Cosimo de' Medici attained to power; and it was these three men who raised Florence to the high position she afterwards held. In the year 1425, eight years after his cousin Nicolò de' Ridolfi had been beheaded for his friendship to the Medici, Lorenzo di Antonio Ridolfi was sent to Venice to solicit the Venetians to join in a league against Filippo Visconti, Lord of Milan. The cautious Venetians hesitated, when Lorenzo burst forth in these words:—"Venetians, last year the Genoese, when we abandoned them, created Filippo a prince; if you deny us your aid in our present difficulties, we will make him a king; and should we conquer, and you are left standing alone, none coming to your aid, however you may desire it, you will be the cause of his becoming emperor." Ridolfi then turned his back on the Senators and left the room, when they immediately consented to join the League.

The late Marchese Cosimo Ridolfi was one of the most honest and patriotic statesmen of Florence during the disturbed period antecedent to the union of Italy under Victor Emmanuel, which was the more to be admired in him, as he was tutor to the grand-ducal children. At the corner of the Via Maggio and the Via Marsili, is a house painted by Pocetti in chiaroscuro. This house was at that time possessed by the architect, Bernardo Buontalenti, and it was here that he received a flying visit from the poet Torquato Tasso. Tasso's poetry had been severely criticised by the Accademia della Crusca, and Ariosto preferred before him; he had felt the mortification acutely, when news reached him in Ferrara that his pastoral of "Aminta"

had been produced on the Florentine stage, with scenery by Buontalenti, which had secured for it the greatest success. Tasso instantly started for Florence, and rode up to this door in the Via Maggio. When Buontalenti appeared, Tasso asked, "Are you that Bernardo Buontalenti of whose wonderful inventions so much is spoken, and who contrived the machinery for a drama lately recited, the composition of Tasso?" "I am Bernardo Buontalenti," was the reply, "but not such as you have the kindness and courtesy to describe me." Upon this the poet embraced him, kissed his forehead, and with the words, "You are Buontalenti, I Torquato Tasso; adieu, my friend;" remounted his horse, and left Florence by the way he came. Buontalenti immediately informed the Grand-Duke Cosimo of this visit, but, though messages were sent to recall Tasso, it was too late, and he never returned to Florence.

Opposite this Palace is the Via Michelozzi, at the corner of which is the singular old Palace of the Michelozzi family, the upper storey overhanging the lower, and supported by brackets. One of the Michelozzi was Prior in 1386, and another was employed with Averardo de' Medici, the grandfather of Cosimo, to punish a rebellious town, in 1433. Giovan Battista di Tommaso Michelozzi, in the sixteenth century, placed the rich canopy over the high altar of the neighbouring Church of Santo Spirito. The celebrated architect belonged to another branch of this family. At the further end of the Via Maggio is the Casa Guidi, an old tower transformed into a modern mansion, and over the door is a beautiful inscription to the memory of the English poetess Elizabeth Barrett Browning, who lived and died here.

At the opposite corner, in the Piazza di San Felice, is the

church of that name, where many noble families have their burial-place; it belongs to a convent of Dominican nuns, called the Nuns of San Pietro Martire, who are permitted to afford protection to unhappy wives flying from their husbands. The Coro, or gallery, set apart for the nuns, above the entrance to the church, is supported by Doric columns. To the right of the door is a much injured fresco, grandly composed and with deep feeling, probably of the period preceding the schools of the Lippi and Masaccio? The Saviour is rising from his tomb; the Virgin, with one arm round his neck, and supporting his wounded arm with her other hand, kisses his face; St. John and Mary Magdalene kneel on either side.

On the opposite side of the church is a panel picture of three Saints, attributed to Piero di Cosimo, but rather resembling the style of the Pollaioli. St. Roch, in the centre, points to the plague-spot on his leg; on one side, is St. Anthony and his pig; on the other, St. Catherine; the legends of the Saints are given in the predella below: St. Anthony is chasing away his pig, the emblem of gluttony and a life of indulgence; St. Catherine is suffering martyrdom between two wheels; the legend of St. Roch in the centre is not sufficiently seen to ascertain its meaning. The colour and expression is very fine throughout.

A little further down the nave on the same side is a feeble picture, by Salvator Rosa, of St. Peter walking on the Sea. St. Matthew at the Receipt of Custom is by Cosimo Rosselli, and is a fair specimen of the master. The Madonna appearing to San Pietro Martire, by Ridolfo Ghirlandaio, aided by his favourite pupil, Michele, is also a good picture. The chapel which follows is dedicated to

the Holy Wafer. Above it is a Madonna, in a lunette, which was brought here from the western entrance, where it is supposed to have worked miracles during a plague. A marble arch, with delicately carved foliage, encloses the whole. The Ancona, containing the wafer, has a Virgin and four saints, with adoring angels rising over the casket. Above is the Saviour rising from the tomb. To the right of the Virgin is an old and a young saint; to the left St. John the Baptist and another saint: angels fill up the interstices of the arch. A picture by Giovanni di San Giovanni represents an incident in the life of San Felice, when a bishop of Nola, who was dying of hunger and thirst, was relieved by him. The last picture on this side is so much injured, as to be almost incomprehensible. On the opposite side are,—a Virgin and Child, with saints; St. Anthony healing the Sick, by Ottavio Vanni; and St. Dominick, with other saints, by Vignoli, an artist of no great name. A fine Giottesque Crucifix is attached to the gallery for the nuns.

From the Piazza San Felice a street leads directly to the Piazza Santo Spirito, at the corner of which is another fine example of Florentine architecture of the sixteenth century, possibly after a design by Il Cronaca; a beautiful Fanale, similar to those on the Strozzi, Riccardi, and Pazzi Palaces, is attached to the corner. The Palace belongs to the family of Guadagni, whose gallery of pictures is adorned by two splendid landscapes by Salvator Rosa. The Guadagni derive their origin from Ser Guadagno di Guitto, a notary, who was one of the councillors of the Commune in 1204. From 1289 to 1528, the family reckon eleven Gonfaloniers and nineteen Priors. Bernardo Guadagni advised the exile of Cosimo de' Medici — Pater

Patriæ—in 1433; in revenge for which, Cosimo, on his return, not being able to seize on Bernardo, who had made his escape, treacherously seized on his son, and caused him to be beheaded. One branch of the family settled in France, where they were received with honour at the Court of Francis I.

CHRONOLOGY.

	A.D.
Buontalenti, Bernardo	1536—1608
Capello, Bianca	d. 1587
Cronaca, Il	1454—1509
Ferruccio, Françesco, murdered	1530
Ghirlandaio, Ridolfo	1485—1560
Giovanni di San Giovanni	1576—1636
Henry VII., Emperor, attacked Florence	1312
Pocetti, Bernardo	1542—1591
Ridolfi, Lorenzo de', ambassador to Venice	1425
,, Nicolò de', beheaded	1417
Rinuccini in Ireland	1645
Tasso, Torquato	1544—1595
Vanni, Ottavio	1585—1643
Velluti Buonaccorso died	1296

CHAPTER XXXVII.

SANTO SPIRITO.

THE earliest Church and Monastery of Santo Spirito was built in 1292 by the Augustinians, who received such liberal contributions from the citizens that they were enabled to raise a temple of considerable size, which they adorned with paintings by Cimabue, Simone Memmi, and Giottino. After the expulsion of Walter de Brienne, Duke of Athens, in 1343, when the city was divided in quartieri—quarters—in place of the old division of sestieri, this important Augustinian monastery gave this quarter the name of San Spirito. The church, however, soon was found too small for the increasing population, and in 1433 a new edifice was commenced under the auspices of Filippo Brunelleschi. He proposed that the church should face the Arno, with a large Piazza before it; but the Capponi family, whose houses were along the river, made objections, and the plan was therefore altered. As Brunelleschi died in 1446, the building was not far advanced, and a calamity which occurred in 1470 caused a still further delay. Galeazo Maria Sforza, Duke of Milan, that year paid a visit to Lorenzo de' Medici, when a grand display of ceremonials was arranged for Easter Sunday in the Church of Santo Spirito; but, from the carelessness of some of the workmen, the building caught fire

and was wholly consumed. It was recommenced according to the original design of Brunelleschi, which was followed as closely as possible. A contemporary anonymous author records that Brunelleschi was in the habit of only making a rough model of his architectural compositions, leaving the details vague and uncertain, and giving his directions to the masons as the work proceeded, altering and modifying his design. This fact must account for various defects in Santo Spirito, which some critics have attributed to one Antonio Manetti, a workman who had been a pupil of Brunelleschi, but who later set up as his rival, and ventured to disparage his designs. The church, nevertheless, is a noble example of Brunelleschi's compositions. The erection occupied above twenty years. The cupola was built after a design by Salvi d' Andrea, and was only finished in 1482, in which year, according to the diary of Luca Landucci, a Florentine citizen, a sermon was preached here. The sacristy was added in 1488, after a design by Giuliano di San Gallo, and the beautiful little vestibule which connects the sacristy with the church and cloister, was the joint work of Simone Pollajuolo, surnamed Il Cronaca and Giuliano di San Gallo. The sculpture within was executed by Sansovino (Contucci). The cupola of the sacristy was designed by Antonio del Pollajuolo. The belfry, which has been much admired for its perfect proportions, was the work of Baccio d'Agnolo.

The interior of Santo Spirito is very grand from the immense space, the extreme simplicity of the architecture, and its beautiful proportions. It is in the form of a Latin cross, 315 feet long, and 191 feet across the transepts. The aisles are carried round the nave and transepts by a line of handsome columns, of pietra-serena, with Corinthian capitals.

The chapels are raised two steps above the pavement, a defect which Brunelleschi is said to have copied from the little Church of the SS. Apostoli, which he so greatly admired, that he refused to admit an error in the composition. The Torrigiani Chapel, to the right of the entrance, contains the Virgin of Mercy, with saints, arresting the plague, by one of the school of Piero di Cosimo. The second chapel contains a copy of Michael Angelo's Pietà at Rome, by his pupil, Nanni di Baccio Bigio. The third has a wooden statue of San Nicolò in Tolentino, by Sansovino: the angels on either side are by Franciabigio, the friend of Andrea del Sarto. The rest of the chapels on this side of the nave contain nothing of importance.

In the right transept, however, are several interesting pictures. One, in the second or Capponi Chapel, is in a dark position, and represents a nun enthroned, supposed to be Santa Monaca, the mother of St. Augustine. She is giving the rules of her order to twelve other nuns; angels kneel on either side. Cavalcaselle considers this picture to be in the style of the Pollajuoli, although not one of the best specimens.* The nuns, who have very marked countenances, are portraits of ladies of the Capponi family.

The fifth chapel in this transept belongs to the Nerli family, and contains a very beautiful picture by Filippino Lippi, painted in the artist's best manner. The Virgin is seated on a throne within a shrine, supported by pilasters, and adorned by lovely cherubs. The Christ-child on her lap is singularly beautiful; one hand clasps his mother's fingers; the other rests on a cross offered him by the little

* See "Crowe and Cavalcaselle," vol. ii. p. 397.

St. John, who appears full of earnest devotion. The finest part of the picture is St. Martin, who wears a bishop's stole, and presents the donator of the picture to the Virgin. The donator was Tanai de' Nerli, who belonged to one of the most distinguished families among the Florentine citizens; he was frequently employed on diplomatic missions, and made himself conspicuous by his persecution of Girolamo Savonarola; he even caused the bell of San Marco, which had been rung to rouse the citizens the night when Savonarola was seized, to be taken from the convent, and carried to San Miniato on an ass's back, as a sign of opprobrium. This fierce persecutor of a good and wise man is here represented kneeling humbly, and his countenance, as well as the action of his hands, express well the mingled wonder and reverence with which he approaches the mother of our Lord. On the opposite side of the picture St. Catherine presents the wife of Tanai de' Nerli to the Virgin, who turns her head to the Saint. In the landscape background is the gate of San Frediano, and Tanai, dismounting from his horse, gives the reins to an attendant, and kisses his little daughter who has come to the door of the house with a servant girl to meet her father. Cavalcaselle observes that no portraits of this time are more admirably real than these of the Nerli family—"Filippino never approached nearer than here to the ideal of simple and grand drapery. His precision in defining form is admirable, his ability in depicting popular life in distance astonishing for its realistic truth: his colour is a little raw but pleasant still, and modelled with great breadth and success."*

* See "Crowe and Cavalcaselle," vol. ii. p. 441.

The adjoining chapel has a copy of Perugino's picture of St. Bernard appearing to the Virgin, the original of which is in the Munich Gallery. At the angle of the transept, opposite the Capponi Chapel with the altar piece of Santa Monaca, there is another chapel, likewise belonging to the Capponi, and containing a marble monument behind an iron grating, to the memory of the first Gino Capponi, and erected by his son Neri, who is also buried here, as well as Piero, the grandson of Neri, celebrated in Florentine history. Gino was born in 1360, and rendered his name famous by the part he played in a war against Pisa, which city he conquered for the Florentines in 1404, and, when appointed governor, he gained the affection of the Pisans by his gentle behaviour. His son Neri, whose profile in basso-relievo by Simone di Betto is on this monument, was distinguished in the war carried on by the Florentines against the Duke of Milan, and by his spirited defence of the republic from the encroachments of Cosimo de' Medici. He died lamented by all his fellow-citizens in 1447. His grandson Piero was the champion of Florentine liberty, when threatened by Charles VIII. of France; and his spirited reply to that monarch's insolent declaration that if the treaty he had dictated were not signed he would sound his trumpets—"Then we shall sound our bells," will never be forgotten in Florence.* Piero Capponi was killed in 1496 in an assault against the Pisans; his remains were brought up the Arno in a funeral barge, and deposited in his house near the bridge of the SS. Trinità, from whence they were borne to the Church of

* See "Savonarola and his Times," by Pasquale Villari, translated by Leonard Horner, vol. i. p. 226.

Santo Spirito, accompanied by the magistrates and a vast multitude of the citizens. The church was lighted by innumerable tapers, and lined with four ranges of banners, bearing alternately the arms of the Florentine magistracy and of the Capponi family. A funeral oration was delivered over the coffin, proclaiming, in words of the highest praise, the distinguished life of the deceased, and the deep sorrow felt for the loss of the valiant soldier and eminent citizen. His remains were then deposited in the same tomb which his grandfather Neri had caused to be constructed for his illustrious great-grandfather Gino Capponi.* The opposite monument is that of Cardinal Luigi Capponi, a lineal descendant of Piero, who died in 1659.

In the second chapel, within the apse, there is an altar-piece with saints by Agnolo Gaddi. In this chapel is buried Piero Vettori, a literary critic of some reputation, born in 1499 at Florence. Although the Medici were the constant theme of his satire, the Grand-Duke Cosimo I., who had a just estimation for talent in every form, appointed him, in 1538, Professor of Classics; his lectures were attended by a vast concourse of students, who spread his reputation. He died in 1565.

The next altar-piece of a Madonna enthroned with saints on either side, is in the manner of Botticelli. Over the adjoining altar are Martyrs, by Alessandro Allori. The seventh altar has an Annunciation by Sandro Botticelli, difficult to see from the window being above the picture on this dark side of the church. The first in the left transept is a Madonna and Child, with two angels, St. Bartholomew,

* See "Savonarola and his Times," &c. vol. ii. p. 93.

and St. John the Evangelist. The third altar contains a good, though damaged, picture of the Madonna enthroned, with angels, and with St. Thomas and St. Peter, bearing the date 1482. Cavalcaselle supposes these pictures to have been the joint production of Piero di Cosimo and Cosimo Rosselli, and he observes that "the styles of Ghirlandaio and Filippino are mingled with that of Cosimo Rosselli in both pictures."

The altar which follows is enclosed in a fine marble balustrade, the work of Andrea Sansovino. Cavalcaselle attributes the picture in the fifth chapel to Raffaellino del Garbo; the subject is the Trinity, adored by St. Catherine and Mary Magdalene, who are on their knees. "The predella contains some pretty things, representing the Nativity between the Communion of St. Mary of Egypt and the Martyrdom of the Alexandrian Saint."* The same author adds, that he considers the picture "a carefully handled and gay specimen of his (Raffaellino's) painting—not the best example."

Over the sixth altar is again the Madonna enthroned with angels, St. Bartholomew, and St. Nicholas with his three loaves, attributed to Antonio Pollajuolo, but believed by Cavalcaselle to be another production of Piero di Cosimo and Cosimo Rosselli.

The seventh altar has a Madonna between St. Stephen and St. Lawrence, and other Saints, by one of the school of Perugino.

The first picture within the nave is a Madonna enthroned, by Perugino; beyond the door of the sacristy is a Virgin

* See "Crowe and Cavalcaselle," vol. iii. p. 417.

and Child with St. Anna, by Ridolfo Ghirlandaio. Four saints stand, and St. Mary Magdalene and St. Catherine kneel. The picture has been much damaged. There are no other pictures deserving notice in this church.

The Ciborium and the Baldachino, or Canopy, though a marvellously rich display of marbles, is, as a whole, heavy and ugly, and disturbs the architectural beauty of the building. It was placed here in 1599, during the reign of the Grand-Duke Ferdinand I., by the Senator Giovan Battista Michelozzi, already mentioned, who entrusted the work to Giovanni Caccini, the first artist in Florentine mosaic, or Pietra-Dura, a royal manufacture introduced and encouraged by the patronage of the Grand-Dukes Francis I. and Ferdinand I. The arms of the Michelozzi family are introduced in various parts. Though rich in sculpture, it is altogether in bad taste; the details, however, are worth studying. The altar is finely decorated with mosaics and bronze statuettes, and the carved wooden seats, and marble and bronze balustrade and candelabra very excellent in their kind.

The cloister beyond the sacristy is surrounded by frescos, representing scenes from the life of St. Augustine. An inner cloister is likewise decorated with frescos. A painting by Agnolo Gaddi was once here, but has been lately removed to the Bargello.*

It was in the Church of the Santo Spirito that Martin Luther preached when he came as an Augustinian friar to Florence, on his road to Rome. His name was inscribed in the books of the Monastery, but the library was dispersed

* See "Crowe and Cavalcaselle," vol. i. p. 472.

after the suppression of the monasteries by the French, towards the end of the last century. Many valuable works were then lost, and among them the writings of Bocaccio, bequeathed by him to the Augustinian friars.

CHRONOLOGY.

	A.D.
Allori, Alessandro	1535—1607
Brunelleschi, Filippo	1377—1444
Capponi, Gino	1360—1421
„ Neri	1457
„ Piero	1447—1496
Capponi, Cardinal Luigi	1659
Contucci, Andrea Sansovino	1460—1529
Cosimo, Piero di	1462—1528
D'Agnolo, Baccio	1462—1543
Franciabigio	1482—1528
Gaddi, Agnolo	1333—1396
Gallo, Giuliano di San	1443—1517
Garbo, Raffaellino del	1466—1524
Ghirlandaio, Ridolfo	1483—1561
Lippi, Filippino	1457—1504
Sforza, Galeazzo Maria	1444—1476
Spirito, Santo, founded	1292
„ new church commenced	1446
„ burnt	1470
Vettori, Piero	1499—1565

CHAPTER XXXVIII.

THE CARMINE.—PORTA ROMANA.—THE ANNALENA.

THE Piazza di Santo Spirito, which, until 1871, was an open paved square, has been recently laid out in gardens. Opposite the church at the entrance of the Via Sant' Agostino leading to the Carmine, is a house belonging to the Marchese Stufa, who possesses a most interesting bust of the Gonfalonier Nicolò Soderini, by Mino da Fiesole, which was discovered in a cellar. It is carefully finished in the manner of the old Florentine artists, full of life, and evidently a correct likeness, and every detail faithfully rendered, to the squint in the eyes and a mole on the lip. The Marchese has also three good reliefs in pietra-serena, and a Madonna, which were found in the cellar with the bust of Soderini.

The corner of the Via Sant' Agostino and the Via de' Serragli is commonly known as the Canto della Cuculia, because this spot was once in the midst of the gardens belonging to the Velluti, frequented by the cuckoo. Here a triumphal arch was erected in honour of Charles V., when he entered Florence in 1515, and Ridolfo Ghirlandaio and his pupil, or son, Michele, exerted all their inventive powers and skill to make it more splendid. In a house near the

Canto della Cuculia a poor child was charitably received, who afterwards became the celebrated painter Filippo Lippi. His father was a butcher, and his mother died when Filippo was only two years old, when the boy was consigned to his aunt, who lived here, and kept him until he had attained his tenth year; her poverty obliged her to place her nephew in the neighbouring Monastery of the Carmine, where he was registered as an inmate, and where he remained until he was past twenty, in the year 1432, having been already entered on the books of the Carmine as a painter.

The Church and Monastery of Sta. Maria della Carmine was built for the Carmelite friars by Agnes, widow of Cione Tifa di Praniere Vernacci, in fulfilment of her husband's last will. The Soderini, Manetti, Nerli, Ferucci, and Serragli families gave generous contributions to the church, which was finished in 1475. In 1771 a great part of the building was destroyed by fire, and it was restored in its present form by Giuseppe Ruggieri, chiefly at the expense of the Marchese Lorenzo Niccolini. The monastery was built by Count Guido da Montefeltro, and enlarged by one of the Soderini.

The Carmelites pretend to derive their origin from Elijah, "who dwelt solitary in the midst of Carmel." In England they are called White Friars, from their mantles, which, by order of Pope Honorius III., were white, worn over a dark brown mantle.*

The Senator Giovanbattista Michelozzi, who built the canopy for the high altar of Santo Spirito, erected the covered

* See Mrs. Jameson, "Legends of the Monastic Orders," p. 429.

entrance to the cloister in the year 1600, and on that occasion the friars had the barbarity to whitewash and partially destroy a celebrated fresco in the cloister by Masaccio, which represented the Consecration of the Church, and contained portraits of the Archbishop Amerigo Corsini, Brunelleschi, Donatello, Giovanni de' Medici, Nicolò da Uzzano, Bartolommeo Valori, Lorenzo Ridolfi, and other celebrated men of the period. As much as remains of this fresco has been recently uncovered. A Florentine gentleman, in a red dress, is supposed to represent Giovanni de' Medici, the only virtuous citizen of the family which he founded. The face here is nearly obliterated, but the figure and action is refined and dignified, and the drapery arranged in grand yet simple folds; near him two friars converse with animation as they enter the church. Higher up, on the same wall, is a repetition of the favourite subject of hermitages, probably referring to the first hermits on Mount Carmel. One group is very amusing, and the figures composing it are evidently portraits. A stout jolly friar is seated on the ground, and turns towards the spectator with a broad smile; a younger monk addressing him, appears hardly able to keep his countenance. A piece of drapery which is all that remains of a third figure, descending the hill, would prove an admirable study for the young painter.

On another part of the same wall is the fresco of a knight and a nun, who are presented to the Virgin, by their patron saints. This fresco, though of an earlier date, is in better preservation. Cavalcaselle attributes it to Giovanni da Milano, the friend of Taddeo Gaddi. The expression of the nun is singularly sweet and earnest, and the saints behind are dignified. The remaining fresco of this cloister repre-

sent a series of events in the life of the prophet Elijah, whom the Carmelites claim as the founder of their Order.*

The interior of the church, which is in the form of a Latin cross, is spacious and lofty, but has no pretension to beauty. The roof is painted in fresco in a bad period of art. The pictures in the chapels on either side of the nave are all mediocre, except one by Pocetti, to the right, representing the Eternal appearing to the Virgin, who is mourning over her dead Son.

The southern transept contains the celebrated Brancacci Chapel, with the paintings by Masaccio and Filippino Lippi, which commenced a new era in Art, and formed the greatest painters of the Cinque-Cento period. Though preceding Raffaelle by nearly a century, Masaccio was well worthy of being his master; and when the youthful artist arrived in Florence, with ideas derived from the conventional types and formal, though correct, drawing of Perugino. he must have delighted in the freedom of hand, the close observation, and fine selection from nature, the dignity and grace of the figures, as well as the life and ease with which the story is told in these frescos. As a proof of Raffaelle's appreciation of these works, and of his unfailing industry, it is recorded that he copied them seven times.

Though injured by the fire of 1777, and in an obscure light, enough can still be distinguished to delight and astonish the spectators. Masaccio was born in 1402, and died in 1429, at twenty-seven years of age. When he had just commenced life as an artist, he was enrolled in

* Two heads from this fresco were long in possession of the poet Samuel Rogers, Esq., and are now in the National Gallery of London.

the Guild of Speziali—Apothecaries—who, as we have before mentioned, were peculiarly allied to the painters, from the chemical knowledge required in the preparation of colours. He travelled to Rome to paint a chapel in the Church of San Clemente, for the Cardinal di San Clemente; and on his return to Florence he painted the portrait of Giovanni de' Bicci de' Medici, and soon afterwards commenced his frescos in the Brancacci Chapel, by order of Felice di Michele di Piuvichese Brancacci of the quarter of Santo Spirito. The share attributed to another and earlier painter, Masolino, is denied by Cavalcaselle. Filippino Lippi, 1457—1504, finished what Masaccio's early death obliged him to leave incomplete. On the pilasters at the entrance are represented Adam and Eve under the Tree of Knowledge and the Expulsion from Paradise. The walls of the chapel are divided in twelve compartments, including these two frescos—St. Peter heals Tabitha, and cures a cripple at the Gate of the Temple. He preaches and baptizes; the youth who has just thrown off his garment, and stands shivering with cold, is a figure which, according to Lanzi, formed an epoch in Art. Peter and John heal a cripple; the houses in the background have windows constructed for blinds, before the use of glass; the two Florentine youths converse in the centre of the composition: their draperies are finely drawn, and the colouring is soft and agreeable. Peter rescued from Prison; the expression of the angel, who, with a smile on his countenance, is listening to the apostle, is singularly sweet. The grand figure of St. Paul standing before the prison is by Filippino Lippi, and was introduced by Raffaelle into his cartoon of Paul preaching at Athens. Peter finding the Tribute Money in the

Fish's Mouth, is a large compartment, in which the composition is divided in three separate events; Andrew calls Peter; Peter seeks for the money in the mouth of the fish; and in the centre and principal group, the Saviour, a calm and dignified figure, is seated in the midst of the apostles: Peter is eagerly expostulating with him. The heads of the apostles are very fine, and may have suggested to Raffaelle his group in the cartoon of "Feed my Sheep." A grand range of mountains forms the background, not unlike the Carrara, as seen from the Mediterranean. Below this fresco, St. Peter raises a youth to life, a scene from the apocryphal history of the apostles. The story is thus given by Mrs. Jameson:—"Simon the magician challenged Peter and Paul to restore to life a dead youth, who is said to have been a kinsman or nephew of the Roman emperor. The sorcerer fails of course. The apostles resuscitate the youth, who kneels before them. The skull and bones near him represent the previous state of death. A crowd of spectators stand around and behold the miracle. All the figures are half the size of life, and quite wonderful for the truth of expression, the variety of character, the simple dignity of the forms and attitudes." *

Masaccio died when at work on this picture, and the central group of the composition was finished many years later by Filippino Lippi. The kneeling youth is said to have been a portrait of Françesco Granacci, who was born in 1469, and was, when painted, apparently about sixteen. Among the spectators are several portraits. The first head on the left is Marco Soderini, who died in 1485; the poet

* See "Memoirs of the Early Italian Painters," by Mrs. Jameson.

Luigi Pulci is on his right, and the two on each side of monks are Piero Guiccardini, the father of the historian, and Piero del Pugliese.

Opposite is one of the finest composition of the series, Nero condemning Peter to Death, with the Apostle's Crucifixion, attributed to Filippino Lippi. Nero is seated on a throne, his head crowned with laurel; to the right, behind his extended arm, are three portraits; that to the right of the pro-consul is Antonio Pollajuolo; the third from Nero is Masaccio, and resembles the portrait by himself in the Uffizi Gallery, from which it may have been taken. There are also portraits to the left of Nero; one is probably Filippino, with a bald head, seated. At the further end of the composition St. Peter is crucified with his head downwards: the cross is supported by two half-nude executioners, who are letting down the saint by a rope; Botticelli's portrait is among the spectators with sorrowful countenances. Filippino likewise executed the remainder of the frescos in this chapel. As Mrs. Jameson observes:—"In considering these works, their superiority over all that painting had till then achieved or attempted is such that there seems a kind of break in the progression of Art, as if Masaccio had overleapt suddenly the limits which his predecessor had found impassable; but Ghiberti and his gates explain this seeming wonder. The chief excellencies of Masaccio were those which he had attained, or at least conceived, in his early studies in modelling. He had learned from Ghiberti not merely the knowledge of form, but the effects of light and shade, in giving relief and roundness to his figures, which, in comparison to those of his predecessors, seemed to start from the canvas. Masaccio

added a precision in the drawing of the naked figure, and a softness and harmony in colouring the flesh, never attained before his time, nor since surpassed, till the days of Raphael and Titian. He excelled also in the expression and imitation of natural actions and feelings. . . . Add the animation and variety of character in his heads—so that it was said of him that he painted souls as well as bodies—and his free-flowing draperies, quite different from the longitudinal folds of the Giotto school, yet grand and simple, and we can form some idea of the combination of excellence with novelty of style which astonished his contemporaries." *

The artists who, Vasari informs us, studied here, besides Raffaelle, were Leonardo da Vinci, Michael Angelo, Andrea del Sarto, Fra Bartolommeo, Perugino, and Baccio Bandinelli.

In a chapel of the Sacristy of the Carmine some interesting frescos have been recently discovered beneath the whitewash, which are supposed to have been by the hand of Agnolo Gaddi. The subject is the legend of St. Cecilia, with her husband, St. Valerian, and their friend, St. Tiburtius. St. Cecilia is a most lovely woman, and the same fair face, with the delicate features, long golden hair, and dignified, yet sweet and serious expression, are preserved with portrait-like fidelity in every representation of the saint. In the lunette on the wall to the left, facing the high altar, is the Marriage of Valerian and Cecilia; below is the banquet, in which the servants bring in meat, whilst Cecilia plays on her organ; and at the opposite end she is seen conversing with her husband. In the lunette above the window an

* See "Memoirs of the Italian Painters," by Mrs. Jameson.

old man is seated on a martyr's tomb, and points out St. Urban to Valerian. In the lunette on the wall to the right of the altar, Valerian is instructed in Christianity by an old man, and is baptized by St. Urban. In the second division, on the left wall, Valerian is seen in prayer crowned by angels; Tibertius is instructed in Christianity by Valerian and Cecilia, and is baptized. On either side of the window, Valerian and Tibertius distribute alms and bury the dead; they are led before the Prefect; on the right wall they are on the way to execution, when they convert their jailer and all his family; they are prepared for death by Cecilia, and are executed. On the lowest compartment, to the left, Cecilia distributes alms, and is taken prisoner; on her road to execution she instructs the bystanders, and four thousand persons are converted. On the right wall, opposite, Cecilia is beheaded, and the blood is collected as it flows from her neck; her figure here is especially graceful; she is buried in the catacombs, and her house is consecrated as an oratory by St. Urban.

In the choir of the church, which was built by the Soderini family, is the monument by Benedetto da Rovezzano, to the memory of the celebrated Piero Soderini, who was Gonfalonier of Florence in 1502, and who died and was buried in Rome. It consists of a plain dark green marble sarcophagus beneath an arch of white marble, richly decorated with delicate carving, and skulls which have a circle of hair like that of monks. On the supports and other parts of the monument are larger skulls, with hair starting from the head, giving them a still more ghastly appearance; figures of men, animals, genii with scrolls of acanthus leaves, and imitations of antique

arabesques are included among the ornaments; and lower down, leopards, the papal keys, and the favourite Florentine decoration of festoons of fruit.

In the northern transept, which belongs to the Corsini family, built in 1675, is the tomb of Sant' Andrea Corsini, to whom the chapel is dedicated. The painted ceiling is by Luca Giordano. The ponderous marble relief of the apotheosis of the saint is by Foggini; one one side, represented in a similar manner, is the story of a victory of the Florentines over a famous leader of Free Companies, won by the prayers of Sant' Andrea; on the other, the Virgin accompanied by Angels, appears to the Saint. Andrea Corsini died in 1373; he was first a Carmelite friar, and afterwards Bishop of Fiesole, and was canonized by Urban VIII. in 1629.

From the Carmine to the Walls is inhabited by the lowest population of Florence. The Porta San Frediano, built in 1324 by Andrea Pisano, is one of the finest gates in the city. The remains of the Ante-Port may be traced on the outside wall. It was here that Charles VIII. of France made his entrance into Florence in 1494. "On the day appointed, the 17th November, the Signory were in attendance in a balcony erected near the San Frediano gate. Many of the young Florentines of the first families went out to meet the king, who, at two o'clock in the afternoon, made his solemn entry. As he approached, the Signory rose, and Luca Corsini, to whom the duty had been assigned, advanced to read an address that had been prepared. But just at that moment rain began to fall, the horses would not stand, but pushed against one another, and the whole ceremony was thus thrown into confusion: Gaddi alone, who was steward

of the palazzo, had, however, sufficient presence of mind to make his way, and contrived in the hubbub to say a few words to the king in French, suited to the occasion, after which Charles went forward under a rich canopy. . . . On each side of him rode the Cardinals San Piero in Vincola and of San Malo, together with some of his marshals. The royal body-guard followed, consisting of a hundred archers selected from amongst the handsomest youths of France, and two hundred knights of France on foot, in splendid dresses, and armed; then came the Swiss guard, with their brilliant uniforms of various colours, having halberts of burnished steel, their officers wearing rich plumes on their helmets. . . . The centre consisted of the Gascons, short, light, active men, whose numbers seemed to multiply as they marched forward. But the most splendid appearance of all was made by the cavalry, in which were to be found the most noble young men of France: they had engraved armour, mantles of the richest brocade, banners of velvet embroidered with gold, chains of gold, and ornaments of the same precious metal. The cuirassiers presented a hideous appearance with the horses looking like monsters, from their ears and tails being cut short. The archers were extraordinarily tall men; they came from Scotland and other northern countries, and they looked more like wild beasts than men." * Such was the accompaniment of one of the greatest sovereigns in Christendom, whom Pier Capponi awed into submission by the mere force of his firm and courageous patriotism.

* See "Savonarola and his Times," by Pasquale Villari, translated by Leonard Horner, Esq., vol. i. p. 219.

Between the Porta San Frediano and the Porta Romana, beneath the walls, was the old Cemetery of the Jews, who were not permitted to lie within the city; the small stones amidst the grass still remaining, mark the graves of this persecuted people. Within the walls, at the corner nearest the river, is a Tabernacle, attributed to Domenico Ghirlandaio, which is all that remains of a convent which once stood here. The subject is a Madonna and Child, St. John the Evangelist, and Mary Magdalene. Beyond this point, outside the city, is the last remaining of the Tiratoii, or buildings adapted for stretching and drying cloth, once belonging to the most influential Guild in Florence.* The Church of San Frediano is as old as the ninth century, when it stood in the midst of fields, before the third circuit of walls included the borough. The Soderini were granted the patronage by Pope Paul II., in 1462. The present church is wholly modern; it occupies the area of the old convent of the Carmelites of Santa Maria degli Angioli and Santa Maria Maddalena de Pazzi; the nuns ceded their convent, in 1628, to the Cistercian friars, and received in exchange the convent in the Borgo Pinti. The cell of Santa Maddalena de' Pazzi has been converted into a chapel.

Returning to the Piazza Soderini, the Via de' Serragli continues as far as the Porta Romana. To the right, on entering this street, is one of the finest palaces in the city, built by the Marchese Ubaldo Feroni in 1770, after a design by Zanobi del Rosso. The palaces on the other side are supposed to have belonged to the extinct family of the Serragli. The name of the street was probably derived from them, and not, as some have supposed, from barricades raised

* This building has been recently (1874) destroyed by fire.

in it. Further on, to the left, a long line of houses formed the palaces of the Salviati, who were descended from a celebrated physician in the thirteenth century, Maestro Salvi by name. Twenty-one of the family sat as Gonfaloniers of the Republic, and sixty-three held the office of Priors; the most celebrated was Françesco, who held the archbishopric of Pisa at the time of the Pazzi conspiracy, and who joined Jacopo and Françesco Pazzi in their attempt against the lives of Lorenzo and Giuliano de' Medici. The archbishop was hung from a window of the Palazzo della Signoria. This palace is supposed by some to have been inhabited by him, but the fact is doubtful.

To the right is the suppressed Convent and Church of Santa Elisabetta, in which was included a poor dwelling where San Filippo Neri was born, in 1515. The tabernacle at the corner is attributed by some to Pocetti, by others to Giovanni di San Giovanni. Near the Gardens of the Villino della Torre, between the Via de' Serragli and the Via Romana, is the little Church of Ser Umido, built on part of the site of the larger church of San Piero Gattolino, which was demolished by Cosimo I. It was in San Piero Gattolino that the Padri Scopetini took refuge during the siege of 1529. After its destruction, in 1547, a poor man called Messer Umido, who earned his livelihood by the sale of old iron, resolved to collect money to build a church in its stead; he persevered and succeeded, and the church of his erection is still known as San Piero di Ser Umido.

On the opposite side of the Via de' Serragli are the extensive gardens and villas belonging to the Marchese Torrigiani. The grandfather of the present owner built a

high tower in the centre,—the crest of the family being a tower,—from whence a fine panorama of all the country round can be obtained. His son, the Marchese Carlo, who inherited the garden, and bequeathed it to his nephew, the present owner, placed there a good statue of his father by the living artist Fede.

At the farther end of the Via de' Serragli is the Church and Seminary of La Calza, which has had a succession of inhabitants. In 1323 it was an hospital belonging to the Order of the Knights of Jerusalem, and it was at that time called San Nicolò de' Frieri. In 1392, certain ladies of the Order of St. John of Jerusalem were allowed to use the building for their convent. They were removed during the siege, when the convent was given to the Ingesuati from the Porta Pinti, when the name was changed to San Giusto della Calza, from the stocking-like material of the cowl worn by these monks. They enlarged the church and monastery, and enriched it by various pictures; but the Ingesuati were suppressed by Clement IX. in 1688, and the convent was finally sold to the Congregation of Priests of San Salvatore, and changed its name again to San Giovan Battista della Calza. The church was probably indebted to the Ingesuati for the picture by Perugino over the high altar. The crucified Saviour is in the same attitude with that in Sta. Maddalene de' Pazzi, though without its refinement and grace; on one side is the Beato Giovanni Colombini, of Sienna, and St. John the Baptist; a vigorous figure, but more in the hard style of Andrea Castagno, and by some attributed to Luca Signorelli. The Magdalene on her knees contemplates the feet of the Saviour, and strives to draw out the nails; she has a beautiful, expressive face; St. Jerome, who

presses eagerly forward, looking up in the Saviour's face, is likewise very fine; behind him, St. Francis, is a repetition of Perugino's usual figures, soft in expression, and carefully drawn. The colour is very sweet throughout, but wants cleansing and refreshing to bring out the tone, which, in its present condition, is dead and hard.

In the Refectory is a Cenacolo by Franciabigio; the heads are good, though feeble; the drawing of the figures careless, and the whole painting is in a damaged condition.

The Porta Romana, which is on the old high road to Rome, was formerly known as the Porta di San Piero Gattolino. It was by this gate that Pope Leo X. and the Emperor Charles V. made their entry into Florence in 1536. They passed up the Via de' Serragli to the Canto alla Cuculia, where the triumphal arch was prepared by Ridolfo Ghirlandaio, to the Piazza San Felice, by the Via Maggio to the Ponte SS. Trinità, thence to the Via de' Martelli, by which they reached the Palazzo Medici, now Riccardi, where they took up their abode. Fra Bartolommeo, in his youth, lived near the Porta Romana, and thence obtained the name of Baccio della Porta.

Opposite the Porta Romana is a nearly effaced fresco by Giovanni di San Giovanni, which the artist is supposed to have painted in one night. Mars, Pallas, and Mercury, with the Graces, dance to the music of Apollo's lyre. Florence is represented as a majestic female seated on a throne, habited in the sacred vestments of St. Stephen, pope and martyr. Beside her are female representatives of Sienna and Pisa, as well as Flora, and the four seasons, with Amorini; the River Arno is above the architrave.

Turning into the Via Romana, and passing the Church of Ser Umido, before arriving at a gate of the Boboli Gardens, is a house with a tablet recording the dwelling of Giovanni di San Giovanni. The opposite Casa MacDonald is on the site of what was once the large Convent of Annalena, founded by the unhappy widow of Baldaccio dell' Anguillara, whose tragical fate was recorded in the chapter on the "Palazzo della Signoria," and who owed his death to Cosimo de' Medici's jealousy of Neri Capponi, whom he wished to deprive of the services of so able a commander. The Convent of Annalena belonged to Dominican nuns until they were suppressed in 1808. It extended as far back as the Via de' Serragli, where for many years the American Hiram Powers, one of the greatest of living sculptors, had his studio.*

CHRONOLOGY.

	A.D.
Benedetto da Rovezzano	1478—1552
Brunelleschi, Filippo	1379—1446
Carmine built	1475
,, destroyed by fire	1771
Charles VIII. of France	1494
Charles V., Emperor, entered Florence	1575

* Since the above was written, Hiram Powers departed this life on the 28th June, 1873, and on the 30th his remains were laid in the Protestant cemetery of Florence. This eminent sculptor was not only a man of great and original genius and upright character, but, like his contemporary, our own John Gibson, he united to a singular degree that clear comprehension and modesty which are so generally characteristic of the highest order of mind. The tall, dignified figure of the noble old man, his keen eye and pleasant smile, will long be missed by those who have had the privilege of seeing and knowing Hiram Powers in his studio in Florence.

	A.D.
Corsini, Andrea	d. 1373
,, Amerigo, first Archbishop of Florence	1420
,, Chapel in Carmine built	1676
Donatello	1386—1466
Francavilla	b. 1548
Frediano, San, under the Soderini	1467
Gaddi, Agnolo	1333—1396
Ghirlandaio, Domenico	1449—1494
,, Ridolfo	1483—1561
Giordano, Luca	1632—1705
Giovanni di San Giovanni	1576—1636
Lippi, Fra Filippo	b. 1412—1469
,, Filippino	1457—1504
Masaccio	1402—1427
Medici, Giovanni de'	1360—1429
Neri, San Filippo	b. 1515
Perugino	1446—1524
Pisano, Andrea	1345
Pocetti	1542—1591
Pollajuolo, Antonio	1429—1498
Porto San Frediano	1024
Pulci, Luigi	d. 1490
Ridolfi, Lorenzo, at Venice	1425
Salviati, Françesco, Archbishop of Pisa, hung	1478
Soderini, Marco	d. 1486
,, Piero, Gonfalonier	1502
Urban VIII., Pope	1625—1644
Uzzano, Nicolò d'	d. 1432
Valori, Bartolommeo	1354—1427

CHAPTER XXXIX.

THE BOBOLI GARDENS.—PALAZZO DE' PITTI.

THE gate opposite the site of the former Convent of Annalena is one of the entrances to the Boboli Gardens, which were laid out by order of the Grand-Duke Cosimo I., when he purchased the Palazzo dei Pitti for his wife, Eleonora of Toledo. Buontalenti and Tribolo were the architects commissioned to make the designs for this magnificent garden, which was given the name of Bogoli, or Boboli, from a family who had once houses in this quarter. Tall trees and hedges of bay, cypress, olive, ilex, and other evergreens, divide the ground into endless walks, shady pathways, and groves adorned with statues of unequal merit, and varied with water containing gold fish. Above all towers the noble stone pine, and beneath are banks of roses and grassy lawns, which refresh the eye, fatigued by the glare of the city. In the midst of a large sheet of water near the Porta Romana, is a group of statuary by Giovan Bologna, placed on what is called the Isoletto, from whence the ground rises abruptly; and an avenue of tall trees and hedges, with statues at intervals, leads to a plateau, commanding, towards the south and west, splendid views of the town and surrounding country. The little meadow on the plateau is called L' Uccellaja, probably from having at

one time been a bird-snare, so common around Florence. A little higher is a winding staircase, the entrance to the Garden of the Cavaliere, where there is a casino or villa, with a small garden, from whence is obtained a distant view of hill and valley in the direction of Arezzo and Rome. Returning to the Boboli, a narrow path conducts to the highest point, directly above the palace, facing which is a statue of Dovizia—Abundance—supposed to have been a portrait of the Grand-Duchess Joanna of Austria, the first wife of Francis I. This statue was commenced by Giovan Bologna, and finished by his scholar, Tacca. To the right is the Fortress of San Giorgio, overlooking the garden; immediately below is the Fountain of Neptune, in the centre of which is a good statue of the sea-god throwing his trident, executed in 1565 by Stoldo Lorenzi, an artist who is little known, but who was probably a scholar of Giovan Bologna. Near the Fortress of San Giorgio is the Tower of the Belvedere; and a rapid descent by various paths, as well as by the broad way which leads directly from the Fountain of Neptune, conducts to the semicircular space behind the palace, called the Amphitheatre; stone benches rise one above the other, on either side, and here various spectacles were formerly exhibited for the diversion of the grand-ducal family. An Egyptian Obelisk and Porphyry Bason occupy the centre. The path to the left leads to the apartments usually occupied by the king in a wing of the palace, opposite the Uccellaja, at the foot of which is a statue of Pegasus by the modern sculptor Costoli. Beyond are the gates of Annalena and of the Porta Romana. The path to the right of the Amphitheatre conducts to the usual entrance to the gardens, beneath the palace. Opposite

this gate is a grotto, built by Buontalenti, to receive four large unfinished statues by Michael Angelo, which the artist had intended to form part of his Monument to Pope Julius II., and which were presented to the Grand-Duke Cosimo I. by Leonardo Buonarotti, the nephew of Michael Angelo. The statues of Apollo and Ceres, at the entrance of the Grotto, were executed by Baccio Bandinelli; Paris and Helen are by Rossi da Fiesole; and in the small inner grotto, painted by Pocetti, is a marble bason supported by four satyrs, and surmounted by a figure of Venus, the work of Giovan Bologna.

The Palazzo dei Pitti was commenced in 1441, by Luca Pitti, one of the wealthiest and most influential citizens of Florence, a rival of the Medici rather than of the Strozzi, but who did not yield the palm to either, in his ambition to play a leading part in the government; he was, at any rate, resolved that his palace should exceed both of theirs in size and magnificence. When Piero de' Medici lost his father Cosimo Vecchio, Luca Pitti conspired with Agnolo Acciajuoli, Nicolò Soderini, and Dioti-Salvi Neroni, to wrest the power from his hands. The marriage of Piero's son, Lorenzo, with Clarice Orsini, belonging to one of the greatest of the Roman families, still farther aroused the vigilance of his enemies, and this marriage added mortification to Luca Pitti's jealousy, since he had intended his own daughter for the young Medici.

Luca's faction obtained the name of Del Poggio, because the Pitti Palace was built on the hill of San Giorgio, whilst the Medici Palace, in the plain below, gave the name Del Piano to their opponents. Fortunately for Piero, Luca Pitti appears to have been of as weak and irresolute a cha-

racter as his own; and after the final discomfiture of the Pitti and their party, and the banishment of all who had followed their banner, Luca was allowed to remain in Florence, where he lived with a suspicion of treachery attached to his name, despised and shunned by all, and left to wander in solitude through his vast palace.

The building was begun by Maestro Fanelli, a clever builder, after a design by Filippo Brunelleschi. The façade is divided into three tiers, and constructed of enormous blocks of stone. On the lowest part are lions' heads finely executed, from one of which flows the purest water in Florence, carried hither by pipes from the mountains near Pratolino. At the death of Brunelleschi, in 1444, the palace was only finished as far as the second row of windows, and the loggia, which, according to the original design, was to have crowned the edifice, has never been added. The roof was placed by Fanelli, but the wings were not even begun when Luca Pitti died. His descendants were unable to meet the expenses of so vast a building, and in 1549 Buonaccorso Pitti sold it to Eleonora of Toledo. On a house in the Fondaccio di Santo Spirito, which at that time belonged to the Pitti, may still be seen a sketch of the palace as it was when they abandoned it to their rivals the Medici. Ammanati added the wings, and enclosed the beautiful little court behind, where he built a grotto, with niches containing three groups of statuary: Hercules and Antæus, Hercules leaning on his club, and Pluto with Cerberus. At one end of the surrounding colonnade is a mule in black marble, supposed to commemorate the animal employed to carry the materials for the erection of the palace. Above the grotto is a bason with *putti* playing musical instruments.

To the right of the palace entrance, beneath the colonnade, is the Royal Chapel, adorned with frescos by Luigi Ademollo, an artist of mediocre powers. Above the altar is a Crucifix in ivory, by Giovan Bologna. The altar itself is richly decorated with arabesques and pictures in flat and raised pietra-dura. Before the Pyx is a most graceful composition of the Visit of the Kings, delicately executed. In front of the table is the Last Supper, and beautiful statuettes are inserted in niches at the sides, where precious stones are scattered over a ground of lapis lazuli. In the sacristy are copies of several pictures.

Returning to the colonnade, and passing to the left of the entrance, there is a small court in which is the statue of Ajax supporting a dying warrior, a repetition of the group under the Loggia de' Lanzi, and, judging by its merits, probably the original work. In the anteroom beyond is a bust of Luca Pitti, the founder of the palace, and three drawings of the original design for the Palazzo dei Pitti, with the loggia on the top, as intended by Brunelleschi. The adjoining chamber contains the splendid collection of old plate.

Within a glass case in front of the entrance are tazze, by one of the school of Benvenuto Cellini, each containing a relief representing a different subject. In a cabinet to the left is old church plate, and beyond, in another cabinet, a *cassetta* or casket for the holy wafer, when exhibited on Maunday Thursday; it is worked in rich enamel, and set with enormous emeralds. Two beautifully silver-gilt and enamel goblets, with delicately wrought handles, are by Benvenuto Cellini; but one of the greatest treasures in this room is a large niello by Maso Finiguerra, in the centre of which is the Madonna and Child, and around are scenes from the Life of our Lord.

A mosaic table of fine workmanship is placed under glass in the middle of the room. Two silver salvers are by Benvenuto Cellini, on one of which is the Rape of Proserpine; on the other, Orpheus. In the same cabinet are goblets and a flask of fine enamel, also by Benvenuto. Farther on is a little image of the Infant Saviour, in pietra-dura, which belonged to the Grand-Duke Cosimo I.; also a beautiful crozier. Opposite the entrance is a bronze-gilt candelabrum, supported by satyrs, and standing on a pedestal of tortoise-shell, the work of Giovan Bologna. A little dog, in ivory, by Donatello, is in a case between two miniature wax-heads by the celebrated modeller in wax, Zumbo; one of these represents the Sufferings of Purgatory, the other the Tortures of Hell. In the window is a bronze Crucifix by Giovan Bologna, a relief by Tacca of the Crucifixion, and a very fine Limoges enamel with the history of our Lord. The finest Crucifix here is in the second cabinet to the right of the entrance, by Donatello. Christ is represented looking upwards in the agony of prayer; at His feet is the skull.

On the first floor of the palace a suite of rooms are exhibited, once occupied by Pius IX., but they contain nothing of importance. The state apartments beyond are richly decorated, and the ball-room, though too narrow for its height and length, is very handsome; it has lately been fitted up with much taste and magnificence for the receptions of Victor Emmanuel.

As the Palazzo della Signoria is the monument of early republican government in Florence, so the Palazzo dei Pitti is associated with the period when she was under the rule of sovereign princes. When we remember that this city, which played so prominent a part in European politics, and

in the progress of civilisation, was torn by factions within her walls which not unfrequently converted Florence into a battle-field, we may well marvel at the strength of her Republic, and at the sagacity of her civic rulers, which could maintain her independence during seven centuries, and raise their city to the first rank in commerce, literature, and art. On one side were ranged haughty nobles, glorying in their supposed superiority of birth, supported by an armed peasantry whom they summoned to their aid from their castles in the country, abetted by the German emperors, who claimed suzerainty over nearly the whole peninsula, and reinforced by wealthy citizens who preferred titles and power to liberty; on the other side, simple merchants, strong only in union for the preservation of their just rights, and supported by the Church, which in those days represented Italian nationality. It was not until the citizens themselves consented to bow beneath the sway of one of their own order, and Florence had submitted to become the slave of Medicean ambition, that she fell from her high estate, and gradually sank as much below the level of other communities as she had once soared above them. Cruelty, rapacity, and superstition were the characteristics of the princely inhabitants of the Pitti, from Cosimo I. to Giovan Gastone.

Some curious observations on the condition of Florence in the seventeenth century, under Ferdinand II., may be found in a letter from one of the clerks of the English Privy Council, written in 1650, of which the following is an extract:—

"This letter comes to kisse your hands from fair Florence, a Citie so beautifull that the great Emperour (Charles V.)

said that she was sitting to be shewn and seen, onely upon Holidays. She marvailously flourisheth with Buildings, with Wealth, and Artisans; for it is thought that in Serges, which is but one commodity, ther are made two millions evry year. All degrees of people live here not onely well but splendidly well, notwithstanding the manifold exactions of the Duke upon all things: For none can buy here Land or Houses, but they must pay eight in the Hundred to the Duke; none can marry or commence suit in Law but ther's a Fee to the Duke; none can bring as much as an Egg or Sallet to the Market, but the Duke hath share therinna. . . . . Add herunto that the Duke himself in som respect is a Marchant, for he sometimes ingrosseth all the Corn of the Country, and retails it at what rate he pleaseth," &c., &c.

In 1765, with the accession of Pietro Leopoldo, the son of Francis II. of Lorraine and the Empress Maria Theresa, Tuscany became an Austrian province, and all the unappropriated revenue was claimed by Vienna. Pietro Leopoldo was imbued with the admirable theories of government of his brother the Emperor Joseph, and he endeavoured to enforce them on a people degraded by two centuries of despotic rule, and who had therefore neither previous training nor education to accept the new ideas willingly. Many of his good works nevertheless remain, and have borne fruit; but after a reign of twenty-five years he was called to the throne of Austria, and the Council of Regency opposed and abolished his measures, and set at nought the principles he had vainly attempted to inculcate; another proof, if such were wanting, that true liberty cannot be given by an individual, but must spring from the heart of the people. In 1790 Pietro Leopoldo sent his second son, Ferdinand, to Tuscany as

Grand-Duke — his principal adviser, Fossombroni, was celebrated for the reforms he introduced, but, in 1805, Ferdinand was obliged to abdicate in favour of the Duke of Parma, and Buonaparte shortly afterwards placed his sister Elisa on the throne of Tuscany, with the title of Queen of Etruria; her reign ended in 1814, when Ferdinand resumed the crown. He died in 1824, and was succeeded by his son. Leopold II., the last Austrian grand-duke. Though Leopold was a man of mild temper, irreproachable character, cultivated mind, and a patron of literature and science, the general condition of the country did not greatly improve under his rule; and in a time of revolution the fears of the government prevented all communication between city and city, even for commercial purposes, whilst the Bargello was crowded with political prisoners, some of whom were among the best and most able men, as well as belonging to the first families. Finally, an Austrian army was invited by the grand-duke himself into the country to protect him against his own subjects. Since the accession of Victor Emmanuel, Tuscany, with the rest of Italy, has not only enjoyed a parliamentary government, but communication between the cities has been promoted, and commerce improved, though the most enlightened principles of free trade have not yet crossed the Alps, whilst agricultural meetings have been instituted, and education is actively assisted both by the legislature and by private individuals. More than all this, these benefits have not been conferred or dictated by the sovereign or his ministers, but have emanated from the representatives of the people and from the people themselves.

Tuscany cannot yet bear a comparison with countries which have long enjoyed a democratic constitution, but a

steady and rapid progress may be traced during twelve years of freedom. If there is still a young nobility who waste their substance whilst their country demands the energies of all her sons, and if the religious sentiment has been weakened in the mass of the people by the misconduct or mistakes of those who should have been their guides, there are some still left whose active exertions for good may in time leaven the whole lump; though the Marchese Carlo Torrigiani, and the Marchese Gino Capponi, with their contemporaries, have passed or are passing away, it is to be hoped that the spirit of religion, morality, and patriotism which inspired them, will not be extinguished in future generations of their beloved country.

Under the government of Victor Emmanuel the Tuscan people have little reason to regret that the Palazzo dei Pitti is no longer inhabited by an Austrian prince, the last of whom has been thus described by the Tuscan poet, Giuseppe Giusti;—

"Il Toscano Morfeo vien lemme-lemme,
Di papaveri cinto e di lattuga,
Che per la smania d' eternarsi asciuga
Tasche e Maremme.

"Co' tribunali e co' catasti annaspa,
E benchè snervi i popoli col sonno,
Quando si sogna d' imitare il nonno
Qualcosa raspa." *

* "The Tuscan Morpheus gently moves along,
With poppies and with lettuce garlands crowned,
Eager for immortality he drains
Our pockets and the Marshes.

"In courts of law and taxes feels his way,
And whilst in sleep he drowns his people's sense,
Whene'er he dreams to imitate his grandsire
He rasps the crust."

CHRONOLOGY.

	A.D.
Ademollo, Luigi	
Ammanati, Bartolommeo	1511—1592
Brunelleschi, Filippo	1379—1446
Cellini, Benvenuto	1500—1571
Cosimo I., Grand-Duke, began to reign	1537
Donatello	1386—1466
Eleanora of Toledo married to Cosimo I.	1539
Ferdinand III.	1790—1824
Francis II.	1737—1765
Giovan Bologna	1524—1608
Joanna of Austria	1565
Julius II., Pope	1505
Medici, Piero de'	1416—1463
Michael Angelo	1475—1564
Pietro Leopoldo, Grand-Duke	1765
Pitti, Luca	1395—1472
Tribolo	1485—1550

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Alessandro Fiorentino in S. Maria Novella, 515
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Allori, Cristofano, 422; in S. Croce, 371
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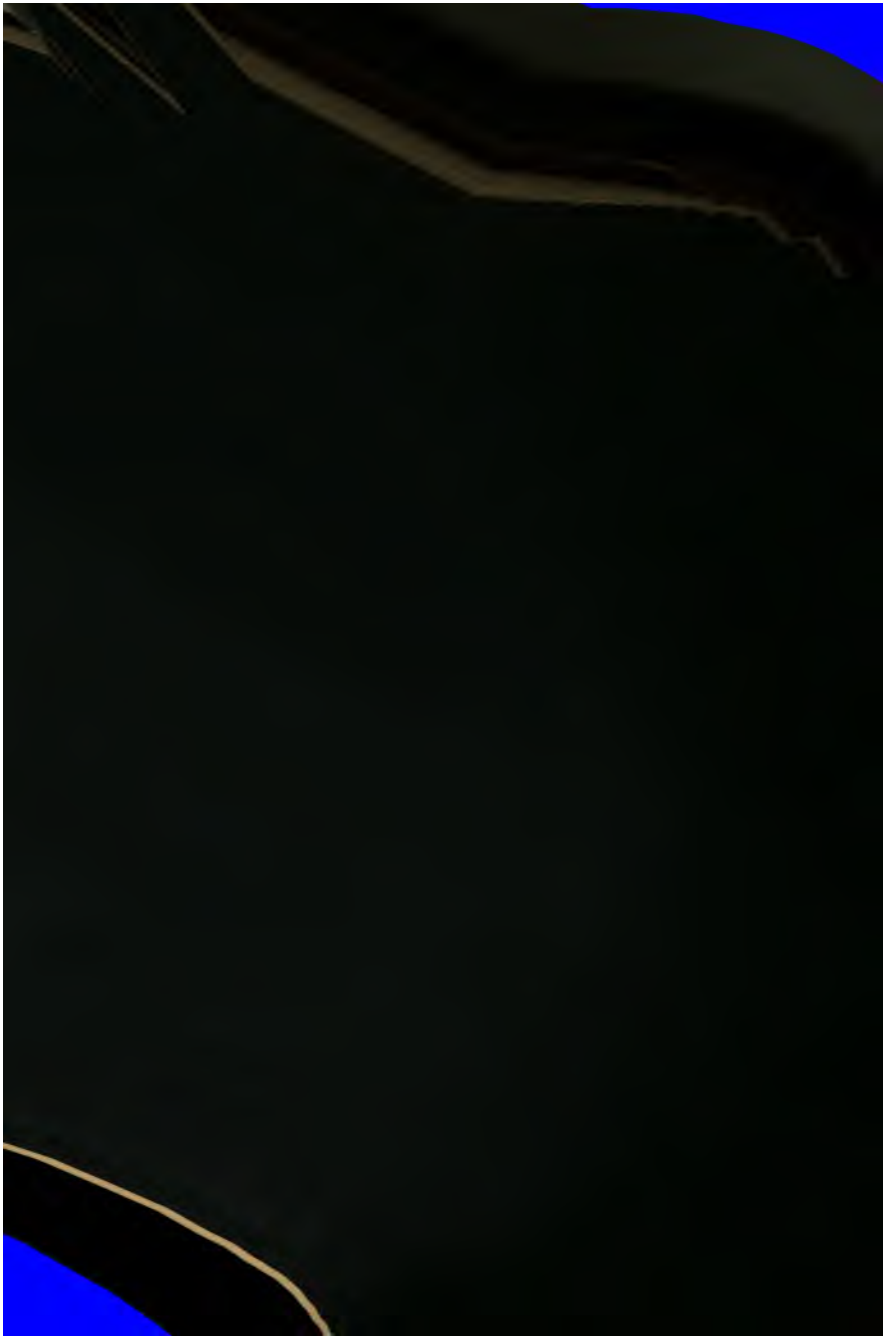
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